

MUSICAL AMERICA

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EDITED BY

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THE MUSICAL INDEPENDENCE OF THE UNITED STATES

To the Readers of Musical America, to All Music Lovers and to the Press:

ON March 9, 1913, in a page interview in the *New York Times*, I announced the great development of the musical industries, as well as of musical taste and culture in this country during the last generation. I stated that among the disabilities under which artistic progress labored, were the fake music teacher and the fake picture dealer. I suggested means by which these fakes might be exposed and prevented, and I also indicated how, in spite of it all, we had reached a degree of culture, taste and artistic knowledge which should make itself felt in an appreciation of our own artists, of our own painters, musicians, music teachers, singers, players and composers.

That article resulted in my being invited, as a guest, at the annual dinner of the Philadelphia musicians and music teachers, on June 2, 1913.

At this dinner, I, for the first time, gave out the astounding figures that this country spends annually on music, in all its forms, exclusive of the musical comedies, \$600,000,000. I showed that this sum was more than we spent on the army and navy and the postal receipts; that it was within twenty per cent of the value of the hay crop, or cotton crop, and I further showed that we spent ten times as much on music in this country as Germany does, concededly the most musical nation in Europe.

That address was taken up and extensively reported and commented upon by the press of Philadelphia.

During June I was invited to attend the Musicians' Convention in Saratoga, where I again gave out the figures, more in detail. This time the matter was taken up by the Associated Press.

The figures were analyzed in a four-column interview in the *New York Sun*. The story went all over the world, through Europe, Asia, Africa and the English Colonies. It excited the utmost astonishment that a nation which had hitherto been regarded as devoted solely to business and the hunt for the dollar, was believed to be almost without culture and insensible to the fine arts, indifferent to and negligent of all those who worked in the artistic and musical field, should be spending more money on music than all Europe put together.

Out of this address came invitations from all parts of the country from prominent musical organizations and music clubs, especially the great women's music clubs, to come and address them on the subject. The question of money arose, and I decided, though I am comparatively a poor man, that, in order that the propaganda might be free from the remotest suspicion of self-interest, I would accept no reward whatever, though considerable sums had been offered me, that I would pay my own expenses, and that I would even deny myself those many social courtesies which generously disposed persons offered me.

The first address, under the title of "The Uplift of Music in America," was made in the latter part of October, before the distinguished Century Club of women in Nashville, Tenn. Its reception was more than kindly.

In the same city I addressed some seven hundred girl students at the renowned Ward-Belmont Institute. At the close they rose, in a body, and applauded.

Two days later in Atlanta I spoke before the Associated Women's Clubs, music lovers and distinguished citizens, under the auspices of Mrs. Slaton, the wife of the Governor of Georgia. For nearly an hour by Mrs. Slaton's side I received their congratulations.

The press in the South took the matter up with characteristic warmth and generosity.

Besides many personal reminiscences of a forty years' active life in the musical industries and the musical world, the address consisted of a review of our musical progress and the development of the musical industries during that period. It showed the enormous advance this country had made. It showed the wonderful increase in intelligence and culture of our people, due, largely, to the number of foreign musicians of distinguished ability who had come to us during the years, to teach us and help us, outside of our own musicians and teachers, also to the many artists of the highest rank, who had made tours, as well as to the various concert pianists and orchestras.

It showed that the general standard of musical performance in this country was to-day higher than it is in Europe and that opera is given at the Metropolitan as it is given nowhere else in the world.

It drew attention to the long list of distinguished singers, artists and composers which this country had already produced and it also drew attention to the fact that our musical industries were not only greater than those of all Europe put together, in quantity, but excelled them distinctly in quality, for there is nothing finer produced than the American concert grand piano, the American harp and the American guitar, mandolin and band instrument.

At that time, I may say, the address proved interesting. It was anecdotal in form, and concluded by an appeal to the public conscience, to the public heart, to adopt a more considerate attitude to all those who labor in the musical field in this country, and to once for all do away with the absurd prejudice against everything and everybody American in music, a prejudice founded on ignorance of the facts!

I did not plead for nationalism in art, but I did plead that we should give

encouragement and a living wage to all our own people, not because they are Americans, but because they have tested ability and talent.

At that time I had a meeting with Mr. Walter Damrosch, the distinguished composer and conductor. This meeting was held in the café of Delmonico's and lasted nearly two hours. Mr. Damrosch expressed himself in the highest and kindest terms regarding my work, said he believed the time had come for just such propaganda. From his wonderful experience and store of knowledge, he gave me facts which put a living touch to my address, which it had unquestionably lacked before.

In the course of our discussion, and wholly incidentally, we referred to the mistake it was for so many young girls to rush over by thousands to Europe every year, in search of musical education, and what is called "musical atmosphere," when they could do just as well at home and better.

Special reference was made to such girls as go over to Europe, without proper protection, without adequate means, without any knowledge of foreign languages, and, in the majority of cases, without even mediocre musical ability.

It was in this connection that Mr. Damrosch stated that when he was connected with the Metropolitan Opera House, over twenty years ago, he had made a most bitter experience abroad, namely, that he had met many of our young girls who had been stripped of everything, their money, their honor, their very belief in a God! He said this in the most dramatic manner possible. He made no reference to any particular place or city. The conversation was, in that regard, wholly general.

My next address was delivered in the large auditorium of the Peabody Conservatory of Music at Baltimore, one of the oldest and most aristocratic musical schools in the United States.

Here, before the student body, many of the professors and a large number of prominent citizens, as well as members of the press, I, for the first time, used some of the material given me by Mr. Damrosch. I also, for the first time, specifically referred to the experience Mr. Damrosch had made, though I mentioned neither country, nor city, and was careful to say that it had been Mr. Damrosch's experience many years ago.

I used Mr. Damrosch's words to caution young students, that while there were undoubtedly, in Europe, many splendid teachers, especially in Berlin, Paris and Milan, among them being some Americans by the bye, there were also many fakers, just as, I said frankly, there are in this country.

I cautioned them that if they went to Europe, they should go properly prepared and properly protected, for the reason that the code of morals on the other side did not permit young girls the liberty to which they are accustomed in this country, and consequently, their freedom of action would be surely misunderstood.

In this address, I for the first time announced that the time had come when I believed that we should declare our musical independence to the extent of supporting our own musicians who had capacity, before we lavished fortunes upon those who came over from abroad just for a few weeks' season, more especially upon such artists as were not even a shadow of their former selves!

The address made a sensation. Mr. Harold Randolph, the head of the Conservatory, said: "You have strengthened my hand as nothing else could have done."

While the Baltimore press gave the lecture great notice, it was in the *Baltimore Star* that a full and complete report of my address appeared. In this report the particular phrase attributed to Mr. Damrosch with regard to his experience in Europe was given. Eliminated from all the context and all the purpose of my address, it was promptly cabled to Europe by interested parties, who desired to injure me and my business. Unscrupulous persons in Berlin saw in it an opportunity for advertising themselves. Thus it became the start of the agitation which is now being reported in the press of Europe, as well as of this country.

Following the Baltimore address, I spoke in Detroit, where I had a large audience, composed of members of all the musical, artistic and literary clubs, as well as a very large representation from the general body of citizens.

The address was splendidly received and reported at length in all the Detroit papers. Indeed, my coming had been heralded for several weeks beforehand.

Following Detroit, I spoke in Columbus, Ohio, where, on a terrible night of fog, sleet and rain, an audience of nearly one thousand people assembled. My address was received with cheers and at its close resolutions were adopted endorsing it and declaring that it contained nothing which reflected upon European musicians or upon the virtue of the American girl abroad.

By this time, owing to the agitation in Berlin, which had been increased by interviews with prominent artists and musicians in *MUSICAL AMERICA*, and notably by an interview with Alma Gluck, the talented opera and concert singer, who declared that she had found many of our American girls (she did not say in what particular place) on the other side, in a most unfortunate condition, public attention was drawn more and more to the matter.

At this moment, in Berlin, representatives of jealous competitors and others who feared the agitation might injure their business, determined to stop the effect of my propaganda, by dragging into it an issue which had never been presented. They stated in the Berlin and German papers that I was going

[Continued on next page]

THE MUSICAL INDEPENDENCE OF THE UNITED STATES

[Continued from page 1]

about the country, seeking personal gain by sensational attacks upon the virtue of the American girls abroad.

Prominent papers, like the *Detroit Free Press*, *Memphis Scimitar*, the *Cincinnati Tribune*, *Times-Star*, *Columbus Despatch* and others, took the matter up and denounced this attempt to misrepresent me and my work.

My next address has recently been given in Cincinnati, in the auditorium of one of the finest, most beautiful and most refined music schools in this country, the Cincinnati Conservatory of Music. Here, before the student body, the press, a large number of the representatives of the musical industries and many prominent citizens, I spoke. My address had become more definite in its appeal that the hour had struck for a new declaration of independence by the American people.

After the address I stood with the distinguished principal, Miss Baur, receiving the congratulations of the audience, accompanied by their good wishes and their personal expression of regard and desire that the work might go on. I was introduced by Professor Edgar Stillman Kelly, one of our most distinguished composers and musicians. I received the congratulations of members of the faculty, all noted musicians.

By this time, however, the strength of the movement had developed to such an extent that the teachers and boarding-house keepers in Berlin had become almost frantic. The effort to meet my propaganda was made easy, for the Berlin press is not well disposed to Americans, in the first place, and, in the second place, there was the great fear that it might stop the annual outflow of between \$7,000,000 and \$8,000,000 of money, which is what our American students abroad, boys and girls, spend for living and tuition every year.

The wildest and most exaggerated reports were spread among our American girls, not only in Berlin, but in other cities, as to what the character of my work was, so that thousands of persons were drawn into the agitation, many of whom had never even seen a copy of *MUSICAL AMERICA*, knew nothing of its character, of its reputation, and absolutely nothing of the stand it had taken and the propaganda I was making.

Finally, the Berlin teachers and boarding-house keepers, aided by representatives of my competitors, concluded that they would hold indignation meetings, relying upon certain extracts from interviews with Mme. Gluck and statements by Mr. Damrosch and others, and so they interested the United States Ambassador, James W. Gerard, and, having got him to give an interview to the *Tageblatt*, the leading paper in Berlin, they prevailed upon his wife to preside over an indignation meeting which was held on Wednesday of this week.

There can be no more convincing proof of the rascality of these people than the fact that Mr. Gerard was deliberately misrepresented in this interview in the *Tageblatt*. He was quoted as saying that *MUSICAL AMERICA* was a scandal sheet, which stooped to reprehensible methods in attacking the character of American women studying abroad, merely for the sake of making money.

However, in a cable despatch to the *New York Sun* Mr. Gerard distinctly denied ever having made any such statements, though he did say (as he very properly could) that the conditions in Berlin were such that girls could come there to study without fear.

The fact that this deliberately false statement, which was put into Ambassador Gerard's mouth, was immediately cabled by the conspirators all over this country, through their press connections in Berlin, is sufficient proof that the entire agitation was done for sensational purposes, and in order to detract attention from the propaganda which I am making, that the time had come for us to declare our independence in musical matters. Their purpose was, also to arouse the most intense feeling against my journal and absolutely cut off all sources of revenue in Europe.

I can say, with some pride, that my campaign has already received the endorsement of some of the most representative and distinguished members of the musical world. Among them stands Maud Powell, our great American violinist and a woman of unblemished character, beloved by tens of thousands. Her endorsement appears prominently in this issue. Among them, also, is Fannie Bloomfield-Zeisler, of Chicago, the greatest American pianist we have to-day, who, after her last concert, sent me a message of approval, support and good cheer. Among them is Mme. Rider-Kelsey, a leading representative of the art of pure singing, whose work on the concert stage and in oratorio is unsurpassed. She wrote a warm letter in my defense, which was published in the *New York Herald*. Among them is Alma Gluck, the beautiful young opera and concert singer, who, having given her impressions of conditions abroad, which were published in *MUSICAL AMERICA*, stood pat under the most tremendous pressure ever brought upon an artist to withdraw what she had said. Beside her stood her manager, Mr. A. F. Adams, the head of the Wolfsohn Bureau, the oldest musical bureau in this country. He refused to allow his star to be intimidated.

Another is George Hamlin, of Chicago, an American tenor known not only throughout the West, but in the East, as an artist of the first rank.

Then came Alexander Lambert, the distinguished virtuoso. In a letter to the *New York Times* he upheld me.

There is not a day that the mail, the telegraph and the telephone do not bring messages of encouragement.

When the fireworks have been exploded, when the hot air of indignation meetings has passed off, when the excitement naturally incident to such a situation has all passed away (as, indeed, I, myself, must pass away—for I am now nearly seventy years of age) the sky will have cleared, the old conditions will be gone, never to return.

Our girls and boys will stay at home for their musical education, except those who desire, by travel, to broaden their intelligence and increase their store of knowledge.

By that time we shall have put heart into our schools and teachers, heart into our musicians, heart into our singers. There will be librettists of distinction and composers who will write American operas worthy of the librettos. There will be symphonic orchestras, and great choral bodies established all over the country. The foreign artists will find a more fruitful field, owing to the increase of musical knowledge and intelligence, but we shall have ceased to

patronize anything and everything, simply because it is foreign, when it, sometimes, is not even a shadow of its former self.

We shall spend our money on the competent schools and conservatories and the splendid teachers we have here, instead of sending our boys and girls to the teachers, conservatories and schools in Europe, some of which are unquestionably of the first rank, but the majority of which are not up to our own standard.

One thing we will have ceased to do: We will have ceased to patronize the fake teachers on the other side, and I trust, by that time, we shall also have ceased to patronize the fake teachers on this side.

The attitude of the press to everything concerned with music will be changed. It will have come within the circle of that "human interest" which, to-day, characterizes the mass of matter which fills the columns of our daily and weekly papers.

The interest in music itself will have been increased. The musical industries through it all will also be expanded. There will be more people willing to buy pianos and other instruments, teachers will find a larger number of students willing to study, their wage will be larger, and even the poor music critics will find they have reached a greater importance. They will have less work and more money.

Personally I hate a pose, pretend to be neither purist nor puritan, despise the very word "reformer." Yet at the risk of being misunderstood I have endeavored to show, as fairly and faithfully as I could, how the propaganda and the appeal which I am making, came about.

It certainly was not sought by me. Every interest of business, every tie of affection, every regard for my health and personal comfort, pleaded against my undertaking so serious a task. But, when the call came, I said: "Present!" and I determined to face the issue to the utmost limit of my remaining strength.

* * *

I stand for the American composer, musician, singer, music teacher, player, critic. I believe them to be not only equal to the best but to be "the best!"

I stand opposed to the ridiculous prejudice against everything American in music, simply because it's American!

I stand opposed to the equally ridiculous prejudice in favor of everything foreign simply because it is foreign!

I declare "THE MUSICAL INDEPENDENCE OF THE UNITED STATES!"

John C. Freund

Editor of Musical America.

A Just Presentation of the Case as it Appeared in the N. Y. "Herald":

"AVOID EUROPE," HIS ADVICE TO SINGERS

Vocal Students Return Here Disappointed, Says John C. Freund

SCOFFS AT PROTEST

Lecturer Quotes Miss Alma Gluck and Walter Damrosch to Support Warning

"I am tired of hearing America called a nation of barbarians. For many years Europe has been criticising us, and it is time to turn the tables. We have reached a point where we may ask, 'What has Europe to give Americans?' and investigation shows that musically there is not a great deal now that she can teach us.

"If the present controversy results in acquainting American girls with the truth about conditions abroad and teaching Europe that we are not clodhoppers it will have been worth while."

John C. Freund, editor of *MUSICAL AMERICA*, who returned Saturday night from a lecture tour which took him as far as Detroit, talked freely of the recent criticism of American girls who go to Europe to study vocal music and of the protests which these criticisms have aroused in Berlin, where, as stated in cable despatches printed yesterday, the wife of Ambassador Gerard has called a meeting of protest for next Wednesday night.

"That hullabaloo in Berlin was raised by a music teacher, some of the boarding house keepers and a few young prima donnas," Mr. Freund declared. "The teacher and the boarding house keepers need American dollars and the prima donnas need advertising.

"I do not tell American girls that they should stay away from Europe, but I do advise them that it is unnecessary to leave their own country in order to ac-

quire a musical education and culture. In my lectures I say: 'If you go to Europe, go with your mother, your sister or your brother. Don't go without a chaperon or without money. Don't imagine that you can "scratch through somehow" when you do not know the rudiments of the language of the country to which you are going.'

To show that he is not misunderstood by persons who have heard his lecture, Mr. Freund showed this resolution, which was adopted by an audience of 4,000 in Columbus, Ohio, one night last week:

"Be It Resolved, by the Woman's Music Club of Columbus, Ohio, and the citizens of Columbus, here assembled, that, having heard the lecture of Mr. John C. Freund on 'The Musical Uplift in America,' we hereby declare that we approve and indorse this lecture, and find nothing in it derogatory to the musicians of Europe, nor to the character of American girls studying abroad, and that every statement to the contrary is a misrepresentation of the facts."

"I do not in any way decry the Europeans, nor do I undervalue our debt to them," Mr. Freund resumed. "Most of the great artists on our grand opera stage are from Europe, but that fact merely proves the truth of the point I am trying to emphasize. They are here because we appreciate their art, while their own countries do not. Americans who have studied abroad in the past and have succeeded have returned to give their sisters the benefit of their training. If they are unworthy of our appreciation, then all their years abroad count for naught and the value of foreign study must be discounted.

"This whole trouble began," said Mr. Freund, growing reminiscent, "after I had lectured at the Peabody Conservatory in Baltimore, one night in last October. I gave an anecdotal description of the growth of the musical industry in America, with what might be called a résumé of my own professional life. In that lecture I gave a few words of advice to American girl students, and this portion, or part of it, was cabled to Europe.

"Soon after I returned to New York I invited Walter Damrosch to take luncheon with me at Delmonico's. Over our coffee he assured me that he was absolutely in sympathy with me and ex-

[Continued on next page]

FROM THE Ohio State Journal.

COLUMBUS, OHIO, WEDNESDAY MORNING, JANUARY 21, 1914.

FASCINATION



THE MUSICAL INDEPENDENCE OF THE UNITED STATES

(Continued from page 2)

pressed the conviction that America is no longer in such a condition of abject ignorance musically as the world supposes.

"'Damrosch,' I said, 'I believe that it is unnecessary for any young man or woman to go to Europe for a musical education. Europe may be good as a finishing school, but study there is not essential.'

"'Most emphatically, it is not,' Mr. Damrosch said. We talked for an hour and a half and were in entire agreement on the subject. Mr. Damrosch related some of his experiences of twenty-three years ago, when he went to Europe as representative of the Metropolitan to obtain singers for New York. He told me of a girl who came to him with the confession that she had been 'stripped of everything—ambition, hope, her very soul.' I have seen many such cases myself—cases that make the heart sick—but, as I said before, I have avoided this phase of the European study question in my lectures.

"Then came Alma Gluck and other artists with the voluntary promise, 'We will back you up.' But unfortunately they have not 'backed me up' along the main line exclusively. Cabled despatches quoting Miss Gluck's observations of wrecked lives followed to Europe the quotations from my Baltimore lecture, and the hornet's nest in Berlin was stirred worse than ever.

"In an interview in MUSICAL AMERICA December 27, Miss Alma Gluck was quoted as saying:

"'I've come back from Europe more convinced than ever that the place for

American vocal students to get their training is America. We send our girls abroad so that they may find an artistic atmosphere, but artistic atmosphere is



Alma Gluck

something that lies within us. We don't need to go abroad for it. A girl may create artistic atmosphere right in her own home, no matter what kind of a home it may be, provided that she has this quality in her own soul. The trouble is that we set aside the money for a girl's vocal education, hand her over to a teacher, supposedly competent, and then expect this teacher to do the rest. Even if he is capable he can't get results unless the girl has talent and perseverance and, above all, unless she has the artistic atmosphere in her heart.'

[From "The Sun," New York, January 25, 1914]

MR. GERARD DEFENDS U. S. SINGERS ABROAD

Ambassador Says Girls Find Less Temptation in Berlin than Here

Special Cable Despatch to The Sun.

BERLIN, Jan. 24.—James W. Gerard, the American Ambassador, came out strongly in defence of the morality of American women music students in Germany, in an interview in the *Tageblatt* to-day. Mr. Gerard is quoted as denouncing in strong terms the alleged aspersions and statements in a New York music journal in regard to the moral conduct of American girls who are studying music abroad and the dangers to which they are exposed.

Ambassador Gerard is quoted as saying that the paper in question is a scandal sheet which stooped to reprehensible methods in attacking the character of American women studying abroad merely for the sake of making money. Mr. Gerard said that girls studying in Berlin are exposed to less temptation and no more danger than they would be in New York, adding that the extravagance and luxury of the latter city were likely to work more harm in corrupting weaker characters.

The Ambassador said, according to the interviewer, that the music students in

Berlin, because of the fact that this city is a social center and also because they are looked after by American women, are better cared for than they would be in New York.

Mr. Gerard told the correspondent of *The Sun* to-night that he was misquoted in parts of the interview. He did not say that the "paper in question is a scandal sheet which stooped to reprehensible methods," etc., but he did say that American girls were exposed to no more dangers or temptations in Berlin than they would be in New York, and that he had confirmed to the interviewer the statement that Mrs. Gerard had called a meeting of American women to protest against the articles which have been published by the New York music journal.

The dispatches and interviews sent to *The Sun* on this subject have been cabled back here and the German newspapers are now taking the matter up and denouncing as ridiculous the statements of the New York music paper that the moral conditions here are such that it is not safe for American girls to live in Berlin. *The Sun* is declared to be the only American paper which is upholding the honor of Berlin.

Flonzaleys and Edwin Lemare Provide Kansas City Music

KANSAS CITY, Mo., Jan. 24.—The Flonzaley quartet was heard on Tuesday afternoon under the local direction of W. A. Fritschy. They gave a splendid program which was generously applauded by the large audience.

Edwin Lemare, the noted English organist, gave a recital in the Independence Belover-Christian Church on Monday.

M. R. M.

LET NO STUDENT GO ABROAD UNCHAPERONED, WARNS MAUD POWELL, CELEBRATED VIOLINIST

She Describes Some of the Insults to Which Young American Women Are Subjected in Europe—
Necessity of Curbing the American's Free Temperament—Some Specific Cases

BY MAUD POWELL

TOO many art and music students seem to believe that by indulging in the more reprehensible habits of bohemianism they thereby cultivate the "artistic temperament." Such habits do not make talent. As many stupid people as talented indulge in follies that waste their time and strength, while great talent is found as often in men and women of strong character as in the weak and will-less.

In the student life the choice of companions, of teachers and of pensions is of vital importance. Let no student go abroad unchaperoned or unprotected unless he has proved beyond a doubt that he is strongly moulded, morally. The barriers are down over there, the whole moral attitude is different, especially on the continent, the surprise and unaccustomedness of it all are dangerous to the inexperienced.

In the early eighties I lived in Germany. With my mother at my side I have had my hair seized (I was scarcely more than a child) and men have asked me if it was real. And being spoken to or "at" was of frequent occurrence. A young American woman in our pension, tall, fair and well built, was addressed by army officers and other men every time she went out of the house. Another young woman, the first girl to be accepted in the Leipzig University, was persistently annoyed and insulted by



Maud Powell, Eminent Violinist

her fellow students for months. She won the respect of professors and students ultimately, but it was a bitter fight.

Matters have undoubtedly improved since then, but a French gentleman of high culture told me not many years ago that American women are entirely misunderstood in Europe. Their freedom of manner is misinterpreted to their disadvantage, not to say danger.

"And, anyway, American women love to go to the very brink," said he. Alas! How many have jumped or fallen over! Well-bred Americans nowadays can travel on the Continent unnoticed or mistaken for English of the better class, but those of coarser fiber, throwing all normal home restraint to the winds, arouse nothing but contempt in the mind of the foreigner, who, jealous of our prosperity, promptly makes up his mind to share some of it. Small wonder that we are the dupes of the unscrupulous (and their name is legion).

My contention is that we should think first and foremost of character and high standards of citizenship. American art will follow, all in good time. Our American temperament is one that drives us to extremes. We never do anything by halves. Even in our accidents, our graft systems and in our follies, we are stupendous. The American student, if left alone, either works too hard or dissipates too hard. He needs careful watching anywhere, but especially does he need it on the continent of Europe.

MR. FREUND ADDRESSES THE THEATER CLUB

Large New York Gathering Applauds
His Plea for the Recognition
of American Musical Talent

Before a large gathering of members of the Theater Club, of which Mrs. J. Christopher Marks is president, John C. Freund, editor of *MUSICAL AMERICA*, made an address on Tuesday afternoon at the Astor Hotel, describing "The Uplift of Music in America." For forty minutes Mr. Freund held the close attention of his audience, which showed an unmistakable response to his plea for the recognition of the American resident musical artist and teacher. Mr. Freund dealt particularly with the important

part women are playing in America's musical awakening. At the close of his address he was applauded with great enthusiasm.

The guests of honor, besides Mr. Freund, were Homer N. Bartlett, the American composer; William Henry Humiston, composer and critic; Mary Jordan, contralto of the Century Opera Company; Dr. J. Christopher Marks, composer and organist, and Mrs. Alma Webster Powell. One of the gratifying features of the musical program presented was the splendid singing of Miss Jordan, which served as a striking example for the doctrines expounded by Mr. Freund, with reference to the efficacy of American training for singers. The audience accorded her a veritable storm of approval. Another feature of the program was a description, given by

Mrs. Julian Edwards, of "The Patriot," an original, tragic, one-act grand opera by the late Julian Edwards and the libretto by Stanislaus Stange. Other artists on the program were Ethel Fitch Muir, soprano; Emma Cecile Nagel, soprano; Mr. Humiston, who spoke interestingly on the subject "Grand Opera," and Mrs. Alma Webster Powell.

Fritz Kreisler as a Financier

Fritz Kreisler, the violinist, has been playing the market in Wall street with remarkable success, according to reports that emanate from St. Louis. It is said that in stock speculations on Friday and Saturday, January 23 and 24, the violinist cleared a total of \$18,000, conducting his operations by telephone from St. Louis.

CINCINNATI STIRRED BY THE PROPAGANDA

Conservatory Hall Crowded as
John C. Freund Pleads for
America's Musical Cause

CINCINNATI, Jan. 24.—Probably in no city in the country has the message of John C. Freund, who gave a most interesting address at the Cincinnati Conservatory of Music Thursday evening, fallen on more willing and appreciative ears than it did here because of the city's undisputed position as a teaching center.

The fame of Cincinnati's Conservatory of Music, its College of Music, its numerous smaller schools, to say nothing of its studios, where the soundest kind of musical training is given, has spread far and wide and consequently it has within its walls, in comparison with other cities, an unusually large number of people interested in the teaching and study of music.

For this reason the address of Mr. Freund was eagerly anticipated, and Conservatory Hall was crowded with a most appreciative audience. The audience not only subscribed heartily by repeated applause to Mr. Freund's statements, but was delighted at his charming and entertaining manner of presenting his subject. Frequent flashes of wit, humorous anecdotes, interesting personal experiences with the great ones of the musical world held the unwavering attention of his audience for two hours and a half, during which time Mr. Freund eloquently pleaded the cause of American music and American musical institutions.

Equipped with an experience of a period of forty years, Mr. Freund was never at a loss for a moment for a graphic illustration, but stimulated the respect of his auditors for American institutions and aroused a deeper feeling and understanding of what America stands for in the world of music.

All the prominent musicians of the city were in the audience, as well as many members of the MacDowell Club, under whose auspices the address was given. At the conclusion of the lecture Bertha Baur received in honor of Mr. Freund and a delightful hour was spent in exchanging musical reminiscences.

The main theme of Mr. Freund's address was an eloquent plea for the worth and the dignity of American musical training, in which he urged the recognition of the manifold elements of native strength in our schools, in our musicians and in the expressions of our own creative genius. Incidentally Mr. Freund drew attention to the dangers and risks of young boys and girls going to Europe for musical instruction, which they could secure quite as well in America.

A. K. H.

Cincinnati Piano Men Give Luncheon to John C. Freund

CINCINNATI, Jan. 24.—Fourteen piano dealers gave a luncheon yesterday at noon at the Sinton to John C. Freund, publisher of *MUSICAL AMERICA*, of New York City. Those present were R. E. Wells and Ralph Tapp, of Steinway & Sons; Lucien Wulsin, Jr.; E. E. Roberts and C. M. Robertson, of the Baldwin Company; Howard E. Wurlitzer, of Rudolph Wurlitzer Company; F. B. Beinkamp, of Church-Beinkamp Piano Company, also president of Ohio Piano Dealers' Association; H. W. Crawford, of Smith & Nixon Company; F. Joseph Volz and J. R. Richards, of the Otto Grau Piano Company; E. I. Pauling and B. Falconer, of the Starr Piano Company; Paul M. Kempf, of New York, and B. C. Bowen, of Cincinnati. Mr. Freund left for New York after the dinner.

Kitty Cheatham Honor Guest at Poetry Society's Meeting

On the eve of her departure for a short tour through the West and Northwest, which extends as far as Winnipeg, Kitty Cheatham was one of the guests of honor of the Poetry Society of America at its annual meeting, at the National Arts Club on January 28. Miss Cheatham spoke on the mission of the poet—particularly to-day, which she feels is the birth of a new era in all expressions of art. She touched upon the beauty and value of Paul Laurence Dunbar's work, and as an illustration, she recited "When Malindy Sings." The other speakers were Irving Bacheller, Richard Le Gallienne, and Robert S. Yard, the new editor of the *Century*. A particularly comprehensive review of Miss Cheatham's art appears in the February *Current Opinion*.

ARISTODEMO GIORGINI

Tenor of Chicago-Philadelphia-Opera Co.

Chicago, Boston and Milwaukee Critics Hail Him as
Leading Exponent in America in the Art of Bel Canto

RIGOLETTO.

Boston Transcript, Dec. 30.—Italian opera has rarely been more Italian than in "Rigoletto" last night at Opera House, with Tetrassini, Aristodemo Giorgini, and Ancona.

Mr. Giorgini, appearing for the first time in Boston, sang the part of the Duke with all the grace and finish one could have wished. His voice is naturally sweet and of substantial quality. In the middle register, especially, it is highly efficient. He sings with the ease, with the absence of any obvious breathing, that is one of the glories of the Italian school. He can taper his tones off into nothing with the utmost grace. He sings excellently in the bel canto style. And his position with the audience was no little strengthened by the readiness with which he responded to the encore in the quartet. No one doubted that it was he that tipped the wink to the conductor, and all recognized that it was mostly his party, and mostly his applause.

TOSCA

Milwaukee Free Press, Jan. 3.—Aristodemo Giorgini took the place of Amedeo Bassi, tired after filling an opera date in Boston Wednesday, and his fine lyric tenor made the vocal aspects of Cavaradossi, the artist, an achievement. He acted the role well, too, but sang with especial distinction, the arias "Recondite Armonia" in act one, "O Gentle Hands," and "When the Stars Were Shining," of the last act being sung with wonderfully sonorous tone and good taste. His cry, "No!" off stage in act two during the scene between Scarpa and Tosca was freighted with agony and pain and was the keynote of the deep tragedy of the whole scene.

TOSCA

Milwaukee Sentinel, Jan. 3.—Giorgini (as Mario) was also convincing tenor.

peramentally, his love scenes being played ardently, while his sympathetic tenor voice has richness, power and heart appeal. His third act aria and his duets with Zeppilli were among the most effective details of the entire performance.

TOSCA

Milwaukee News, Jan. 3.—In Giorgini she had an ideal singing partner, and the abandon with which they sang and acted their lyrically passionate duets was quite impressive. Both are highly gifted for just the sort of sustained and varied singing demanded in this opera. Much of their work was distinguished singing of a high order and there was infection in their apparent pleasure in their own efforts that put the audience into a warmer mood than Milwaukee audiences are apt to surprise themselves in. As Mario, the tenor added another to his Milwaukee successes. His triumphant scene in the second act was well done, and his singing in the prison scene was remarkably good.

SONNAMBULA

Chicago Daily Tribune, Jan. 20.—Mr. Giorgini brought to Bellini's music the qualities of art that it demands in fuller measure than his youthful associate could command. He sang with authority, with rare beauty and sympathy of tone and with the requisite facility. The part of Elvino is long and trying and if the tasks imposed upon vocal powers are great, those demanded of the memory seem vast indeed to the modern musician. For this Bellini melody, though fluent, is somewhat undefined, not to say monotonous. One imagines it far easier to remember a Bach fugue than to distinguish these arias and recitatives one from another.

But this Mr. Giorgini did and much more. He sang with taste, with sentiment, and with vast and evident pleasure in his song—a pleasure enthusiastically shared by his listeners.



As "Edgard" in "Lucia"

HERBERT'S "MADELEINE" HAS ITS METROPOLITAN PREMIERE

Annual Production of an American Opera by America's Premier Lyric Theater—A One-Act Description of a Lonely and Temperamental Prima Donna Whose Friends Insist upon Spending New Year's Day with Their Mothers—Strong Cast Has Frances Alda at Its Head—Conductor Polacco's Good Work—Sixteen Curtain Calls for Composer and Principals

DUTIFULLY complying with that unwritten law prescribing annual courtesy to American composers, which came into vogue some four years ago and has been operative ever since, the Metropolitan company brought forward this season's example of home-made operatic fare last Saturday afternoon. This time the light of favor beamed upon no less illustrious a figure than Victor Herbert, whose previous effort, "Natoma," had received its local baptism on the same stage though indeed under different auspices. But the present work, "Madeleine"—for which Grant Stewart, actor and playwright, devised the libretto—is

text unless singers are pastmasters of the art of projecting words across the footlights. For this as well as other reasons "Madeleine" would fare better in a smaller auditorium. Mme. Alda was considerably successful in making her words intelligible. Miss Sparks and Mr. Althouse were decidedly so. Messrs. de Seguro and Pini-Corsi had foreign accents to contend with, though the former was the more fortunate of the two.

Mme. Alda sang the music of *Madeleine* with exceptional purity and beauty of voice. Her impersonation was graceful and appealing. She delivered her aria in the early part of the opera so charmingly as to rouse the house to its first manifestation of pleasure. Miss Sparkes impersonated the maid *Nichette* very vivaciously. Paul Althouse acquitted himself of his duties as the *Duc d'Esterre* with youthful fervor and enthusiasm and sang the music admirably. His performance was one of the high lights of the afternoon. Mr. Pini-Corsi did the brief part of the *Chevalier de Mauprat* acceptably. Mr. de Seguro's singing wanted smoothness though he appeared to be suffering from a slight cold. Possibly he was inclined to make too awkward a figure of the painter *Didier*.

Mr. Herbert had chosen for the basis of his lyric opera the little comedy, "Je dine chez ma Mère," by Decourcelles and Thibaud, which has long been a standard work on the French stage. Mr. Herbert justifies his choice of this foundation for his opera by quoting Richard Wagner, who in his "Life" tells of the charmingly pretty play, "Je dine chez ma Mère," which he had heard in Paris.

As related in last week's issue of *MUSICAL AMERICA*, the story of "Madeleine" concerns a lonely prima donna, who invites various of her friends to dine with her on New Year's Day. Each in turn declines on the ground that he always dines at home with his mother on this festal day. The laughter of the audience at each reiteration of this excuse was wrongly interpreted by some observers, for the provocation of this laughter was exactly what Mr. Herbert intended in his treatment of the successive episodes.

The adapter of this play for operatic purposes is Grant Stewart, the actor-playwright. It is inevitable that much of the Gallic flavor of such a *comédie*

erary distinction in Mr. Stewart's adaptation can scarcely be maintained. Mr. Herbert has aimed, however, to write an opera of comedy adorned by sentiment, and the auditors recognized a goodly proportion of both qualities in the performance.

Mr. Herbert's music is modern in style

One must admire the technical skill of Mr. Herbert as manifested in this score and the numerous excellences of workmanship in the instrumentation. His scoring bespeaks consummate mastery of instrumental means.

Comments of other critics:

The little operetta is in grave danger of being judged too seriously. The play has innate charm and there can be no question that the sentiment of it will go far toward giving it a place in the affections of audiences which hear it. The composer has striven earnestly to follow the conversational style of his librettist and for the most part he has succeeded excellently. His bursts of purely lyric song are therefore not numerous or long sustained, but those which are introduced are fluent, melodious and simple. The final picture is intensified by a



Victor Herbert, Composer of "Madeleine" (Above), and Grant Stewart, Its Librettist

an affair of lesser pretentiousness and narrower scope than the former or, indeed, than any of those native ventures exploited since Converse's unhappy "Pipe of Desire." Cast in a single act and consuming less than an hour in representation, it is not an affair of dramatic pith and movement, or an exemplification of musical thought in some radically unaccustomed guise.

Following the presentation of "Madeleine" came "Pagliacci" with Caruso as *Canio*. It is consequently not easy to determine just what percentage of the huge audience present was attracted primarily by the American novelty. The reception tendered it was cordially courteous. There were curtain calls to the number of about sixteen for the singers, for Mr. Herbert, Mr. Polacco and Stage Manager Speck. The composer was acclaimed with much warmth and presented with laurel wreaths.

The performance itself was generally satisfying. True, the mounting did not afford visible evidence of any considerable expenditure. *Madeleine's* Louis XVI salon proved a rather common, garish and undistinguished looking affair, colored in the fashion of a huge chromo.

Mr. Polacco's Reading

Under Mr. Polacco the orchestral score was interpreted with splendid spirit, elasticity and abundant attention to details of light and shade. The gifted conductor had clearly thrown himself with ardor and devotion into the preparation of the work and his orchestra was splendidly responsive. He brought out of the work all that was to be obtained from it.

In the case of an opera in English at the Metropolitan the foremost question habitually concerns the quality of enunciation. Four years have not greatly altered matters and it was possible to understand about as much as has been the case during previous seasons when English offerings were granted. The size and acoustic properties of the Metropolitan always militate in great measure against the possibilities of grasping the



"Madeleine" (Mme. Alda) Borrows the Clothes of Her Maid, "Nichette" (Lenora Sparkes)

intime should be lost in its adaptation into our tongue. Mr. Herbert has sought to make his new work an opera in understandable English. The libretto is, therefore, in the conversational style, with consequent elements of the colloquially commonplace. That there is lit-

Madeleine's aria, "As children we sat side by side." Another episode of melodic charm is the *Duc's* scene with *Madeleine*, while the picture theme, which is utilized most effectively to embellish the pretty sentiment of the ending, is in Mr. Herbert's happiest vein.



The "Duc d'Esterre" (Paul Althouse) Tells "Madeline" (Mme. Alda) of His Love

and in some instances he has joined the realists, as in his depiction of the *Duc d'Esterre's* unloosing *Madeleine's* steeds and in her writing of the letter. The noted American composer has given some of his most beautiful melody to

very simple theme, exquisitely orchestrated. —W. J. Henderson in *The Sun*.

Mr. Herbert has shown great ingenuity in his orchestration, an anxious desire to write in the most "modern" view, especially when he wishes to be descriptive. Indeed, it seems as if Mr. Herbert had been carefully observing the methods of Strauss with a memory for much that appertains to *Beckmesser*.—Richard Aldrich in *The Times*.

The idea of "American opera" must not be taken too literally. What it really signifies is lyric drama in English, with music by a citizen of the United States. In that sense "Madeleine" fulfills requirements. —Max Smith in *The Press*.

Mr. Herbert set out with the skill and earnestness of a clever musician, which is, to mirror this story in music. He has shown that he can command novel orchestral effects and that he can write gracefully and gratefully for the voice. "Madeleine's" composer deserves praise and encouragement, which American grand opera composers need, and the Metropolitan deserves thanks for the creditable presentation of it.—Edward Ziegler in *The Herald*.

As always, Mr. Herbert shows himself a master of orchestral coloring. He employs leading themes in a reminiscent way, and his harmonies and rhythms are often piquant.—H. T. Finck in *Evening Post*.

The orchestration, however, shows the hand of an expert, even when it is not fascinating, and it is the Victor Herbert who has charmed these many years that makes the last minute of the fifty-four minutes the opera lasts the most enjoyable. It is a deft appeal to sentiment by the orchestra upon which the curtain falls.—Sylvester Rawling in *Evening World*.

Prominent Texans Hear Hans Richard's Austin Recital

AUSTIN, Tex., Jan. 23.—Prominent and cultured people who came in numbers sufficient to pack Hancock Opera House recently, heard Hans Richard, the Swiss pianist, interpret an artistic and pleasing program. The recital was given under the personal management of Mrs. Robert Gordon Crosby, and the pianist was accorded liberal applause.

More important of January's musical events were the Tuesday Morning at the Lotus Club, when Mrs. Lynn Hunter and Mrs. Clarence Test gave the program; the organ recital of Ben J. Potter, organist of St. David's, assisted by G. A. Sievers, violinist, and the meeting of the Saturday Musical Club, with Mrs. Eugene Haynie. The club is studying "Der Rosenkavalier" this month.

Berlin recently heard "Mignon" for the 350th time at the Royal Opera.



—Photo by Matzene

MURATORE TRIUMPHS

"M. Campanini possesses a tenor who might well bring trepidation to the soul of Mr. Caruso."—*Chicago Record-Herald*, Jan. 17, 1914.

A FEW OF THE CHICAGO PRESS COMMENTS:



—Photo by Matzene

MURATORE WAS THE HERO OF THE NIGHT

For the first time this season the Chicago Opera Company put Massenet's "Manon" on the stage last evening. That great interest had been evoked by the announcement of the opera was evident by the packed appearance of the house. Massenet is greatly in favor now-a-days. It is a pity that he is dead, for popularity was one of the things which he loved best.

Perhaps it was not altogether the French master's music which drew so vast a gathering to the Auditorium. Miss Mary Garden had been advertised to sing the title rôle of "Manon" and Miss Garden is regarded lovingly by the gentlemen who attend to business in the box office. They look upon her as an enchantress. Nor have they put their trust in her in vain. The Scotch artist is a phenomenon in opera. A singer who sings well very rarely, possessed of a voice that lacks everything of charm, she has swept everything before her.

Nor has Miss Garden been wanting in the enterprise which consists in pitting intelligence against voice. In "Thais" she dared Mr. Ruffo, who has made great fame by sheer force of vocal and histrionic skill, and that artist went down to utter defeat. Last evening she challenged Mr. Muratore, but the French tenor had the gods upon his side and Miss Garden lost everything save the knowledge—it will prove useful to her—that pure art counts heavily sometimes.

Mr. Muratore then it was who dominated every situation at this performance. Loud was the applause when he sang the "Dream" song in the second act—so loud and so prolonged that the piece had to be repeated; but the enthusiasm was even greater when the tenor sang "Ah! Fuyez Douce Image" in the seminary scene. It became quite evident that Mr. Muratore was the hero of the night.

The artist's victory was well deserved. We have never heard an operatic exponent whose work was of finer quality. It is not pushing praise too far to declare that in the singer who interpreted the rôle of the Chevalier des Grieux Mr. Campanini possesses a tenor who might well bring trepidation to the soul of Mr. Caruso. Mr. Muratore is not blest with voice alone. There is not a singer on the stage whose enunciation is clearer than his, and few, indeed, can approach the clarity of his diction. Nor is his histrionism less convincing. If Mr. Muratore is not possessed of Miss Garden's perception of theatrical effect—and that lady's sense of the theater is very remarkable—his acting appears to be more sincere, and often more true to life.

It is clear that this season the strength of Mr. Campanini's company lies in its men, and the accomplishments of Mr. Muratore have been such as to put him at the head of the general director's forces.

Miss Garden sang and acted characteristically as Manon. The conception of the part was clever, for it was hers, yet Manon will probably not go down upon the chronicles of art as one of the singer's best rôles. In characterization the charm of the Scotch artist's efforts was cumulative. As an unsophisticated schoolgirl she was not convincing in the opening act, but Miss Garden had admirable moments in the second and third divisions of the opera—moments which were spoiled only by her singing.

The artist's mannerisms are growing upon her. It is not enough that Miss Garden should scoop her tones and do strange things with the different registers of her voice. Now she is given more and more to a habit of drawing in her breath with a gasp. Whatever else it may be, this habit has nothing to do with singing. Rather does it suggest a tendency to bronchial asthma.

The other rôles are of less importance. Mr. Dufranne was effective as Lescart and Mr. Huberdeau sang well as the father of Des Grieux. Mr. Crabbé, too, was pleasurable as De Brétigny. Mr. Charlier conducted with excellent results.—*Chicago Record-Herald*, Jan. 17.

IT WAS A BEAUTIFUL DELINEATION—HIS ARIAS HAD TO BE REPEATED

Muratore has proved himself an important acquisition to the tenor forces of the company this season. He has given us several excellent exhibitions of his operatic attainments and all of them have been highly artistic.

His Des Grieux is at first a portrayal of a young and carefree student who has his whole life before him. His happiness in his early life with Manon gives vent to fulsome song. His easy seduction from his later determination to enter holy orders is accomplished through the irresistible wiles of Manon, and finally he follows his fate with her to the end, stanch and true, like the gentleman whom he portrays.

It was a beautiful delineation.

As for his vocal rendition of the rôle, it was exemplary and two of his arias had to be repeated.—*Chicago Examiner*, Jan. 17.

HAS BECOME A PUBLIC IDOL

M. Muratore's ovation reached such a point of exuberance that his "Dream" aria, in the second act, was encored, and his "Ah! Fuyez, Douce Image" aria, in the third, likewise. Mr. Muratore may be said to have enjoyed a delightful evening.

So insistent were the enthusiastic that they were hissed several times for the sake of permitting the performance to go on.

On this occasion the chronicle is of Mr. Muratore in all his glory in a rôle congenial to him, and of Miss Garden in a part which makes demands often discomfiting for her to meet. Mr. Muratore's splendid voice, his highly polished style of acting and his personality found ample opportunity for expression. His high tones were superb, his mezza voce a marvel, his enunciation a wonder of clarity. To condense all this language into a phrase, let it be written that he was the artist of a great school of opera.

That Mr. Muratore has become a public idol explains the success of this revival.—*The Inter Ocean*, Jan. 17.

MURATORE OVERSHADOWED EVERYBODY ELSE ON THE STAGE

"Manon," with Muratore, was the attraction at the Auditorium last night. The regular subscription nights have proved all too few for the number of operas to be presented by the Chicago organization this season, and extra performances have come in greater number than ever before. Massenet's musical setting of Abbé Prevost's novel received its first performance by the company last night, the rendition resolving itself into a triumph for the French tenor, Lucien Muratore. And this in spite of the fact that Mary Garden was in the cast and singing the name part.

It was simply that Muratore overshadowed everybody else on the stage. Apparently Miss Garden was quite content that it should be so.

Muratore was superb as Des Grieux. In voice, appearance and manner he portrayed the light-hearted youth of the character very certainly and ingratiatingly. The two encores of the evening were his, and well he deserved them. Seldom does there appear an operatic artist who combines voice and intelligence as he does. It was in the illusion of youth that Miss Garden was principally lacking. She was much too maternally in appearance for the 16 years named in the libretto.—*Chicago Daily Journal*, Jan. 17.

THE CHIEF HONORS OF THE EVENING, HOWEVER, WENT TO LUCIEN MURATORE

It is no wonder, therefore, that Miss Garden did not appear to her usual advantage until the third act, although her bits of spoken words were always charmingly done and most refreshing. In her principal number of the first act, where she sings about "never having traveled before," she failed to convey the impression of an innocent girl just out of the convent. Her tones lacked freshness and seemed forced and worn, the high notes particularly sounding as if they were placed far back in the mouth, which gave a colorless effect. In the third act she appeared to much better advantage vocally, but her acting, which is her chief asset, was greatly exaggerated.

The chief honors of the evening, however, went to Lucien Muratore, who acted and sang the rôle of Des Grieux magnificently and to the manner born. His greatest success was in his thrilling aria at the end of the third act, when he covered himself with glory, and he was obliged to accept the well-earned encore.—*Chicago Daily News*, Jan. 17.

THE MOST DISTINGUISHED TENOR WHO HAS APPEARED HERE IN YEARS

The Chevalier des Grieux of Muratore was one of the big things, and he has proved himself the most distinguished tenor who has appeared here in years. This is not official, but it may be safely asserted that he will be a member of this company for the coming season, which has been stated once before but is repeated for the greater comfort of those who apparently have to hear a thing several times before they quite dare believe.

He has the rare quality which surrounds him with the atmosphere of the gentleman. His bearing, his manner in all that he does, the tones of his voice, his sparing but singularly eloquent gestures, all proclaim the fact, and that Manon should run away with him to Paris after an acquaintance of ten minutes seemed quite reasonable. To us it appeared that Miss Garden's wonderful art was not quite in tune with the key of the artless maid of the first act. There was somehow a sort of knowingness about her, as though she had already used her eyes to look about the world a bit before she saw the Chevalier, but we certainly did not blame her in the least for taking his arm as soon as he offered it.

The music has flavor to it, a sparkle that suggests the gallant courtesies of the days of hops and powdered wigs, with the buoyancy of Massenet's own youth in it. Not great music in the more solemn sense, but Massenet at his best, with color in the score and feeling for the meaning of the story on the stage. Mr. Charlier conducted with fine appreciation, and when he came to the stand for the last act was rewarded by warm applause from the audience, which he had thoroughly deserved.

On the tenor is laid the principal burden of the music, and Muratore sang it with a beauty of tone, a variety in shading, a certainty in his art and an interpretative intensity that made it a perfect artistic satisfaction.—*Chicago Evening Post*, Jan. 17.

PROVOKED A REMARKABLE OUTBURST OF ENTHUSIASM

By Glenn Dillard Gunn

An extra performance of Massenet's "Manon" provided the waning opera season with one of its most brilliant events. Though only the boxes were subscribed, the audience was large, and from the first the public was inclined to a demonstrativeness that the regular patrons rarely display. As the performance progressed it developed into a personal triumph for Mr. Muratore, who proved himself one of the three members of the company who have shown themselves able to compete with Miss Garden on an even footing.

Indeed, if one measure success in applause and encores, Mr. Muratore's share of the evening's honors may be said to have exceeded Miss Garden's; and this fact in itself is sufficiently unusual to make the performance an event. In the second act he made the famous number known as "Le Réve" an example of perfect song. The tone in its moments of restraint was of exquisite quality—soft, luminous, vibrant; but the song was lifted to a climax that provoked a remarkable outburst of enthusiasm and a repetition was unavoidable. In the third act he delivered the aria "Ah! Fuyez Douce Image" in more conventional manner. But a tenor tour de force never fails of its effect when it exploits tone of such beauty as Mr. Muratore's voice can command, and again a repetition was necessary. Two such sensational successes suffice to dominate a performance under ordinary circumstances.

Between the moments of excitement provided by the stars the listener was permitted to discover anew the manifold beauties of this most melodious of Massenet's operas. The work has not been given so favorable a presentation here. When last performed by the forces of the Metropolitan opera it was woefully misrepresented. Miss Farrar made a charming Manon, but Mr. Jörn as Des Grieux was sadly inefficient. For the greater part of one act Miss Farrar, in order to save the performance, sang both the soprano and the tenor rôles, while Mr. Jörn stood helplessly by and looked unhappy.

But last night the score's unending wealth of melody was set forth with convincing power.—*Chicago Daily Tribune*, Jan. 17.

AN ABSOLUTE MASTER OF THE ART—"MANON" IN FRENCH SURPASSES PUCCINI

It appears to be necessary to set a considerable portion of the public of this city right in regard to "Manon Lescart." A surprising number of people labor under the impression that they heard this opera last year, which has somewhat diminished interest in the present production, but we can assure them that they are quite mistaken. They did indeed hear a "Manon Lescart," but it was in the setting by Puccini, while the one last night came from the pen of Massenet. There is a vital difference in conception, mode of handling, and artistic value in the work of the two men, with little question that the palm of victory belongs to the "Manon" of Massenet.

No opera can be completely understood save as it is interpreted by the artists, and this "Manon" is peculiarly fortunate in having Miss Garden and Mr. Muratore as the focal points. In fact, though it is called "Manon Lescart," and is a duet for the two characters, it is the tenor on whom falls the action, while the soprano mostly sits quiet, being rather the cause of things than the doer. Miss Garden has not had full opportunity for the display of her powers, while Mr. Muratore has boundless scope for his.

The music is French, with all the grace and elegance which that word inevitably suggests, and Lucien Muratore is the chosen product of the vocal ideals for France, the man to bring the beauty of them to us to full conviction. The thought that appears to be in everybody's mind, as evinced by the repeated inquiry, is, "How does he compare with Caruso?" It is an unfortunate twist in the human mind that it so seeks for comparisons in place of enjoying the fine thing simply because it is fine, regardless of its relationship to others, but the fact remains.

The golden glory of Caruso's voice in its prime, the elemental power with which he could pour forth those great phrases of Italian song, Muratore has not, but the refinement, the poetic imagery, the elevation of thought which is the innate quality of the gentleman and that graces every tone that Muratore gives is of a finer order than the gifts of the great Italian. It is the difference between the downright stroke of the broadsword and the play of the rapier. One is the better fitted for certain things, while the other best serves where something else is required—and Muratore is just in his prime.

Muratore has the brilliant high tones without which success in opera is out of the question, but he has a variety of tone values and colors, with a vocal control that enables him to sustain a phrase pianissimo, keep the quality and never stray from the pitch, which marks him as an absolute master of the art. He has not only the voice, but the conception of the artist with something in him to express, and he can make it respond to his will to bring out the lightest shades of meaning with exquisite delicacy; then when the climax of power comes it has double the force. He was compelled again last night to repeat both the arias, and such is his vigor and skill that his voice never seems to show variation or fatigue.

Miss Garden had not been feeling well all the evening, though there was not the least trace of it either in her singing or her grasp of the drama, until just at the close of the fourth act, when a slight attack of vertigo made all go black for her for a moment. With Scotch-Yankee grit she covered it up and was ready when the call came for the final act. This she did with a tenderness more appealing than we have ever heard from her. To her outbursts of passion that sweep everything to the winds in their fury we have become in a way adjusted, though their power is an ever fresh marvel, but this tiny closing scene of "Manon" came with a simplicity that was inexpressibly touching. It was the very Manon, the wayward maiden who had strayed far amid the bypaths of this sorry world, but whose heart in its uttermost depths had kept pure her maiden love and at the last moment dropped all the glittering gauds as an outworn garment, to return for the kiss of forgiveness. Manon could never have been Manon had not the heart beat warm however much the head might have been turned, and Miss Garden made us feel it with a directness that reached our hearts, too.

The performance was excellent, with Mr. Dufranne, Mr. Warnery and Mr. Huberdeau in fine trim. Mr. Charlier conducted with sympathetic appreciation for the charm of the music and the singers on the stage. There was a large audience, which recalled the singers numberless times at the conclusion of each act; once we counted nine, but the others we failed to keep track of; however, they were sufficient to demonstrate the pleasure of the public. It is a work which will stand a good many repetitions.—*Karleton Hackett in Chicago Evening Post*, Jan. 21.



Dear MUSICAL AMERICA:

Well, well, well!

The situation must have been pretty ripe and rotten if one old gentleman (for I believe your Editor has nearly reached his three-score years and ten) could, with a few blasts of his trumpet and the assistance of a couple of lovely girls, by name Alma Gluck and Lois Ewell, of the Century Opera Company, and with Walter Damrosch hovering over you all as a kind of protecting cloud, arouse the press of the United States and set Germany, France and Italy ablaze!

In this life individuals are, after all, only incidents. They do not create conditions—they simply express them. Philosophers will tell you that one of the tremendous proofs that intelligence rules in the affairs of men is that at the psychic moment there is always found some man, or, indeed, some woman, who will arise to express the situation, to put the spark to the train of gunpowder—and that is what your Editor has done.

The enthusiasm with which his addresses have been received, and the tremendous publicity in the press, are all due to the fact that he has been simply expressing, as you have been expressing in your articles and editorials, what has been in the public mind for a long time past.

It is, of course, very beautiful to read that when he was in Columbus, the guest of one of the greatest women's music clubs in the world, the great Memorial Hall held a representative audience of members of the club, prominent citizens who had come through fog and sleet and rain of the most awful description to hear him.

But they did not come to hear the man. What they came to hear was the cause—the cause of the musical uplift in this country, the cause of its declaration of independence in musical affairs.

Think of it, my friends! We are nearly one hundred millions of people—more than there are in Germany and France together, or in England and Germany put together, yet we keep on, keep on, keep on receiving with the most bland equanimity the criticism, and often the insults of Europe as to our lack of interest in music and the arts and as to our utter lack of culture!

Don't you realize that among these nearly one hundred millions there must be hundreds of thousands of people who are sick and tired of that kind of criticism? Don't you realize that there are hundreds of thousands of cultivated people who have been just aching, almost dying, to have somebody get up and say: "We are something more in these United States than a nation of dollar hunters, pork chop makers and wooden nutmeg graters!"

I don't desire to detract from the service that your editor has rendered one iota. When a man at his age leaves his home, travels on cars at night, talks to thousands of people, goes through the strain that he must have gone through he is entitled to the credit to the limit. But, after all, he is only the spark that has exploded the magazine.

In the tremendous newspaper controversies that have arisen here and abroad in the remarkable amount of notice that they have attracted in the press, the humorous feature enters. A friend of mine said:

"Your Editor is doing a great work. However, his motives will be surely misunderstood. He will advance the musical progress of the United States a generation. They will kill him off, as they al-

ways kill all reformers, but—ghee whiz!—what a funeral he will have!"

* * *

Another element of humor in the situation is supplied through the cable dispatches on the subject, which announce that because your Editor in the course of his addresses, which were mainly directed to showing that the United States have finally reached a point where they can be independent of Europe in musical matters, and that it was not necessary to go there for a musical education, incidentally alluded to the danger young American girls going to Europe without sufficient capital, chaperonage and any knowledge of foreign languages, are liable to incur, certain persons in Berlin suddenly rose up to defend the virtue of the American girl abroad, which they say he had assailed.

When I read the names of these persons I feel like pounding myself on the back (if I could) to keep from choking from laughter!

Among them is a certain music teacher.

Another is the agent of a commercialist musical paper, who, for so much per line, will secure you any amount of publicity.

Then there is a little prima donna alluded to in these dispatches as "the charming Miss—." Surely if her press agent had a little brains he would have avoided the "charming."

While I can fully understand that there are lots of boarding house keepers and teachers in Berlin who are scared to death that the annual flow of from seven to eight millions of dollars from our students abroad may cease, at the same time I put it squarely up to the public:

"Don't you think it pretty dishonorable that these people, in order to excite resentment against your paper and your Editor, deliberately falsified his statements, deliberately put it through the German press that he had attacked not only Berlin as an immoral city, but the Germans (whereas he has always praised both in the highest terms)? They went the limit when they managed to make our Ambassador, James W. Gerard, of Berlin, say in an interview in the *Tageblatt* that your paper was a disreputable, scandalous sheet, making sensational attacks for money, words he has since absolutely denied.

And what are we going to say of the Berliner *Tageblatt* which lent itself to such a contemptible, cowardly course? Either the reporter was "fixed" or he handed in a true report of the interview and some one on the paper fixed it. Such a sheet is a disgrace to German journalism.

* * *

In all this agitation, which will result in better conditions in the future (for it will prevent thousands of our immature girls from rushing over to Europe ill supplied with funds, with no knowledge of foreign languages, and without proper protection, in the vain hope that they can attain success) let us not forget our good friend, Walter Damrosch.

He is, after all, the man who gave the "punch" to your Editor's addresses, which set not only this country, but Europe, aflame.

Of course, after he had done it, when the fuss started, with that modesty which is characteristic of him, he retired to his studio and sent a cablegram to a certain music teacher in Berlin, in which he said:

"I didn't do it!"

No doubt he did this, for the reason that he figured out that the work was done, the bomb exploded, the good results would follow, but if anybody was going to be shot the world could easier spare your editor than it could the charming, amiable, talented conductor of the Symphony Orchestra.

Probably you may have forgotten that in the New York *American*, not so long ago, he uttered the same sentiments, only that he did not express them as dramatically as your Editor has done. But—bless his heart!—I forgive him!

The question is the great uplift, after all—the declaration of musical independence on the part of this people—and that Walter Damrosch has helped.

So I say, without any ill feeling:

"Prosit, Walter! And the next time you say that which can stir nations please don't get cold feet!"

* * *

Talking of Damrosch, by the bye, reminds me that after having sent his cable of denial to Berlin he confessed, in last Sunday's *Tribune*, that he had said it—but he referred to Milan, and not to Berlin!

And that suggests to me this question: In all the propaganda that has been made by your Editor and by Mr. Damrosch himself, there was not one single word said about Berlin. All that was

said was to the effect that there had been many tragedies in young girls going over to Europe ill prepared and meeting disaster, which, indeed, to be wholly frank, would have happened to girls if they had come to New York, or even to Boston, the present home of purity—and Henry Russell. Now the question that I want to put is this: Why, when nothing was said as to locality, did certain Berliners frantically rush in and put on the cap?

Did it fit?

There is an old French proverb: "*Qui s'excuse, s'accuse.*"

* * *

One of the men who have shown considerable sanity in the muss that has been kicked up is your old friend, Alexander Lambert, one of whose characteristics is that whenever you meet him he is washing his hands in invisible soap and water. But he is a good fellow, as well as a great artist, and he did you a wonderful turn when he sent that splendid letter of his to the New York *Times* in which he did more than state that it was a crime for parents to send their children to a strange country under the conditions that most children are sent abroad. The trenchant question he put, namely, that it isn't where have you studied, but what do you know? is a poser!

This reminds me, too, of a statement by Mme. Anna Ziegler, the noted vocal teacher and indefatigable secretary of the Society for the Promotion of Opera in English, who said:

"Out of the tens of thousands of girls and boys who go to Europe to study not two in a thousand ever 'get there!'"

* * *

Do not misunderstand me. There are, in Europe, to-day, many splendid schools and many of the most conscientious, kindly, able professors that the world has, but I agree with your Editor that they are not one bit more able, more conscientious, more experienced than the teachers we have right here at home.

* * *

There is another question that I want to ask. I know that not only have your Editor's addresses been received with enthusiasm, but that at their close hundreds and hundreds of people, beautiful girls, music teachers and professors, newspaper men, prominent citizens and business men have flocked by at receptions, shaken him by the hand and wished him good luck. Do you suppose that they would have done so in Atlanta, in Nashville, in Detroit, in Baltimore, in Cincinnati, in Columbus, in Philadelphia, in Saratoga and wherever he has been if he had been defaming the virtue of the American girl abroad?

Furthermore, do you suppose that the American press (which has given him, to date, hundreds of columns, not only of reports of his talks, but editorials, explaining and commending his work) would have done so if he had been for sensational purposes defaming the virtue of the American girl abroad?—and particularly, let me say, if he had been so utterly base as to put into the mouth of Walter Damrosch a statement which he never made?

* * *

Curious how in the stress of life the conflict of interests, the struggle for fame or notoriety, the unexpected happens. If you had told me, with all my experience, that when it came to the crucial test to support your Editor some of the big men who had expressed themselves would fall by the wayside, others take to their heels and others get cold feet and retire to the warmth of their studios, but that two little women would stand about the hottest fire that was ever made, and with every possible pressure brought to bear, would say, "No—we have said what we conscientiously believe—we won't take it back!" I should have told you frankly: "The men will stand, but the women will run." The men with one exception didn't, but the women did!

The exception among the men was Mr.

A. F. Adams, of the Wolfsohn Musical Bureau, the manager of Alma Gluck. Alma Gluck, you will remember, is the lady who, in your columns, expressed her frank opinion about the conditions in which she had found many of our girls in Europe.

I take off my hat to Mr. A. F. Adams! But while I take off my hat to him I bow low before the two little women, and their names are Alma Gluck and Lois Ewell of the Century Opera Company.

Alma Gluck had had her say. Perhaps when she said it she did not expect to see it in cold type in the shape that she said it. But she had said it, she knew it was true, it was her absolute conviction, and though they told her if she did not withdraw it it would mean disastrous consequences, certainly on the other side, she stood her ground and so the Associated Press sent out dispatches through all the country headed: "Alma Gluck Stands Pat!"

As for the other little women before whom I also bow low, namely, Lois Ewell, she had declared in an interview in the *Evening Sun* that a début in the foreign opera houses was not what people thought it was. She also denounced the shameful proposals made to singers.

Now, you who read this, do you know what this means? Do you know what it is for a little woman to expose herself to all the vilification which will come to her because she stood for the right? Do you realize what the painful publicity must mean to her?

* * *

If I might be so venturesome as to criticize you I should say that it has been extremely unfortunate that some of the statements made by well-meaning persons who desired to support your contentions have been a little too general, and so you have afforded an opportunity for your enemies to rise up and stir up prejudice and make capital against you.

I think it would have been better if in the statements which have been made you had admitted that there are, as indeed there are, not only capable teachers in Europe but many musical schools and conservatories which are of the highest respectability and conducted in the most admirable way. Instead of this you have virtually cast a slur upon almost everybody studying in Europe, and, naturally, this has caused a great deal of agitation and resentment.

But anyhow it will all end well. The time had come when somebody had to get up and say that it is not longer necessary to go to Europe to get a musical education, and furthermore that the general conditions and the moral code on the other side are different to what they are in this country.

Here the young girl, not to speak of the young matron, has every possible liberty. Under our brighter skies, under our more liberal social system, it is not considered improper for a young girl to go out alone in the street. Nor is it considered improper for her to go out with a young man of whom, perhaps, her parents know little.

Now, on the other side, the moral code is entirely different. No young girl is permitted to go out without a chaperon, certainly not in the evening or at night. In Italy, even engaged couples are not permitted to go out without a chaperon. That is the law. Naturally, you cannot blame the Frenchmen or Germans or Italians when they meet a bright, pretty American girl, full of vivacity and life, on the street, all alone, that they consider her fair game for a flirtation.

To me the principal regret that I have in the whole matter is that the sex question has been dragged in at all, and there I thoroughly agree with the recent editorial in the New York *Herald*, to the effect that such discussions are to be deprecated, because they cannot be frankly discussed on the merits and only lead to bad feeling and misapprehension.

I admit that the dragging in of the issue was neither of your doing nor your

[Continued on next page]

FOR OPERA LOVERS

In attending Opera what one wants is the STORY in few words. The book "Opera Stories" fills this want. New edition just out. It contains the stories (divided in acts) of 180 Operas, and 5 Ballets; the very latest announced operas such as "Monna Vanna," "L'Amore dei tre Re," "Cyrano de Bergerac," "Mme. Sans-Gene," "Zingari," "Elijah," "Zaza," "Kuhreigen," "Madeleine," "Djamileh," etc.; all standard operas, also Fine Portraits of famous singers. The book is handsomely, substantially bound. Endorsed by Teachers, Singers, the Public and the Press.

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HENRY L. MASON, 188 Bay State Road, BOSTON

MEPHISTO'S MUSINGS

[Continued from page 7]

Editor's, but was done by the miserable clique in Berlin who saw an opportunity to throw dust in the eyes of the public, arouse prejudice against the propaganda you are making by misrepresenting the whole force of your position, which was that the time had come for the declaration of the independence of this great country of Europe in its musical life.

Your Editor has virtually stood up for every German, Frenchman, Italian, Hollander, Cuban, Spaniard, Russian, American, Englishman or Scotchman, or whoever it may be, engaged in earning a living in the musical world. He has tried to tell, not only the world, but people in this country, that we have reached a point where we have no need of dependence upon Europe, however grateful we may be for the assistance and instruction she has given us in the past.

Victor Herbert's new opera does not appear to have found favor with some of the critics, however well received it was by the public, as I had expected. I haven't yet heard it myself, so I cannot pass judgment upon it, personally. I hear it made a great hit in Brooklyn.

You know that the book was based on a French story, one of those charming things which the French are so able to produce, yet without any great dramatic action, and so, far more suited for a small auditorium, and certainly not for the great stage of the Metropolitan, where subtlety of play and nuances are, naturally, lost to the majority of the audience.

Anyhow, it afforded Mme. Alda an opportunity to show, once more, not only what a charming singer she is, but what a consummate actress she is. I have always felt a sincere regard for Mme. Alda, one of the reasons being that she was not fairly treated when she first came here. However, time brings its rewards, as well as its revenges, and so she is to-day acknowledged as one of the finest artists and certainly one of the finest actresses, particularly in what

I would call "piquant" rôles, that we have in this country to-day.

I have told you before now that the attitude of the average German, even of the more cultivated class, is one of utter contempt for Americans. I have received letters calling me down for this, and yet I notice in the *World* of last Saturday, in a dispatch from Berlin, that Director Brockelman, a German who has spent two years—think of it!—in studying America, in a letter for publication from San Francisco, states that America, in many respects, is the most backward country in the world. He says that if immigration ceased the American would be worthless; that he can do nothing for himself, either technically or scientifically, and that his greatest wish is just to do nothing. He is miserable as a merchant or technician. Americans grow annually more like Indians, says Director Brockelman.

There it is—"black on white," as the Germans say—and you can make the best of it!

Do you wonder that your Editor is right when he says we have outgrown Europe?—outgrown its point of view? And that it is time to say:

"When you come to us and you are worthy we will receive you, but we refuse any longer to stand quiet and subject ourselves to your criticism, for you are too narrow, too small, too hide-bound in your prejudices and ignorance to understand us! You don't know that we are to-day not merely a great population, but that our intelligence, our knowledge, our appreciation of the beautiful have gone ahead. In plain words, we have left you behind!"

A cablegram announces that Herr Waghalter, the conductor of the Charlottenburg Opera House and a young composer, has just won laurels with his work, "Mandragola." Mr. Waghalter, you will remember, is the gentleman who, when he was over here for exactly eleven days, nine of which he spent at Long Beach, L. I., undertook to criticize us

very severely by saying that if it had been shown that the wild animals, the lions and the tigers, the bears and giraffes, the wolves and snakes, indeed, even insects were susceptible to musical influences, why were not Americans?

I am not at all surprised, therefore, to read in the cable dispatch about Waghalter's new opera that the libretto to which he has devoted his musical intelligence and ability is pornographic. The theme is an old man's ambition to become a father. It is said that the matter is treated in a "racy" manner. I am now quoting the special cable to the *New York Times*, which, as you know, prints only the news that is fit to print.

Your MEPHISTO.

MARY GARDEN HEARS A MELBA PERFORMANCE

And Offers an Interesting Comment Thereon—Muratore's Splendid Singing in "Fedora"

CHICAGO, Jan. 26.—Scene—Foyer of Auditorium during concert on Sunday of Melba-Kubelik. Enter, appeared in latest Parisian style, Mary Garden. Following conversation overheard:

"Are you going to hear Melba sing?" "Yes (humorously), I thought I would come and hear the debutante."

Next scene—about 5 p. m., Mary Garden again in the foyer on her way to her automobile. Conversation overheard:

"What do you think of Nellie Melba?" Mary Garden—"My God! If I could sing like that woman!"

And I say, My God! if she only could!

A repetition of Giordano's opera "Fedora" was given last Saturday afternoon with the same cast which presented the work at its previous performance. In the title rôle we had Carolina White again, who sang excellently and was in better voice than during the last week or so.

Lucien Muratore, the French tenor, received an ovation for his characterization of *Loris Ippanov*. At each appearance of this eminent French tenor the connoisseurs as well as the public realize more strongly that in him Cleofonte Campanini has added a most valuable and distinguished member to his company, and

it is with great gratification that we learn that he has been re-engaged for next year. All his rôles are finished characterizations, musically perfect and dramatically realistic. There is an art about them which has created a new standard for operatic tenors in Chicago.

Alice Zeppilli, Giovanni Polese, Huberdeau, Rieglman and Crabbé completed the cast.

On repeated hearings this score becomes more interesting. The intermezzo between the first and second parts of the second act had to be repeated. The opera was conducted by Campanini.

In the evening "Die Walküre" was sung and the house had been sold out two days before, attesting the popularity of the Saturday evening performances. These audiences have grown in size every week and a prominent member of the Board of Directors says there is to be a special effort to improve the repertory.

While there were no new artists in the cast of this opera, given under the direction of Arnold Winternitz, such singers as Julia Claussen, in the rôle of *Brünnhilde*; Clarence Whitehill, as *Wotan*; Charles Dalmorès, as *Siegfried*; Henri Scott, as *Hunding*, and Minnie Saltzman-Stevens, as *Sieglinde*, assured us a symmetrical performance.

Mme. Claussen, having returned from her northern concert trip, was in fine voice and it was said that she had never sung the "Cry of the Valkyries" with such virility and such dramatic force.

It is useless to elaborate upon the *Wotan* as impersonated and sung by Whitehill. It is one of those representations which are taken to-day as a model. Henri Scott, as *Hunding*, repeated his excellent representation. The score was read with fine musicianship by Winternitz.

M. R.

New Singer in Century Concert

Nora D'Argel, soprano, made her first appearance at the Century Opera House last Sunday night singing "Caro Nome" from "Rigoletto" and participating in the Quartet from the same opera with Jayne Herbert and Gustaf Bergman and Morton Adkins. Others who sang were the Misses Mary Carson, Kathleen Howard and Ivy Scott and Messrs. Walter Wheatley, and Alfred Kaufman. The second act from "Martha" was given in its entirety.

B. R.



SCOTTI

"Mr. Scotti as a singing actor is master of perspective, of nuance as Toscanini is master of it."

RARE PERFORMANCE OF HACKNEYED "TOSCA" IN BOSTON

PRESS COMMENTS

Mr. Scotti's assumption of this absorbing rôle becomes more and more a study. Superb artist that he is, distinction is not enough for him; he must vitalize every moment until it becomes compelling and inevitable. There are singing actors and actresses who can act vividly, graphically, but their characterizations are flat surfaces. Mr. Scotti as a singing actor is master of perspective, of nuance, as Toscanini is master of it, as Mr. Longy, as Mr. Bonel. There is always the unbroken line of thought, as in the remarkable manner whereby he makes Puccini's lugged-in prayer for Tosca an integral part of the dramatic action.

There is always clear development of an idea, illumined by a wealth of delineative detail, never overloaded, never mistaking the incongruous for originality, never stifling by excess, but stimulating by the want of it. How well Mr. Scotti knows the value of a repose which lies in wait, which breeds anticipation and suspense, as in Scarpia's more and more ominous warning to Mario to confess, and how electrical he made his flaming punctuation of it by the tyrant's consuming exasperation at the man's obstinate refusal.

The portrayal of lechery was all but photographic, but it was the passion of an aesthete, of one who had repeated Tosca's name in the church as the flame of long-smouldering desire, as one for whom the touch of her hand became intoxication and madness. It was a performance to witness with gratitude, that "Tosca," elemental melodrama that it is, may be enacted without making prurient and impatient eroticism the corner stone of dramatic art.—*The Boston Globe*, Jan. 22.

He was the finest Scarpia, and he is still the best.

"Tosca" was heard again at the Opera House last night with a familiar cast, except that Antonio Scotti appeared as Baron Scarpia. He was the first Scarpia, and he is still the best. The characterization is strong and artistic on both its musical and histrionic sides. It is a true creation. Other Scarpias are at their best the more closely they approach it.—*The Boston Journal*, Jan. 22.

He is not merely a sensual bull or bully.

Mr. Scotti's Scarpia, always a prominent figure in the operatic portrait gallery, is now even more distinctive and impressive. The impersonation is curiously subtle; it abounds in shades and demi-tints of expression. We have seen Scarpias who thought to give character to the part by the constant employment of what might be called a menagerie voice. They roared when they should have whispered. The Scarpia of Mr. Scotti has an air. He is not merely a sensual bull or bully. Irony becomes him well, the irony of a man of high breeding, versed in the ways of the world. He enjoys the little joke he perpetrates on Floria, enjoys it so quietly, in such a courteous manner that the table knife seems an impertinent interruption, and the spectator regrets that the Baron could not see the joke through to the end. Mr. Scotti's voice was fresh and vigorous and he used it admirably for dramatic purposes.—*The Boston Herald*, Jan. 22.

Mr. Scotti as Scarpia in "Tosca"—The Subtleties and the Perverse Possibilities of the Part as He Discovers Them.

Mr. Scotti's Scarpia in "Tosca," seen and heard again at the Opera House last evening, as it deserves to be at least once a year, shares with Mr. Renaud's a distinction that no other version of the character known to the American stage has yet attained. The French and the Italian singing-actor alike make Scarpia a man of mind and imagination perverted. In their impersonations he is not merely an inflamed satyr hunting Tosca around his rooms or a brutal and arrogant minister of police adding Mario to the ranks of those that he has sent to execution. Mr. Scotti's Scarpia pursues the singer for the sensations of a mental voluptuary. So he cajoles or irritates her in the scene in the church, savoring her answering moods and beginning to draw the net in which he is to enmesh her with a sensuous thrill, so to say, in the fingers of his mind. In his rooms, he would persuade her to his will by a polished artistry of seduction through which the claw of superior force shall only now and then scratch. When it does, it tears cruelly and again this Scarpia has his perverse mental satisfactions. What passion in a woman who can so suffer before his eyes, what subtlety in a cruelty that can achieve this agony. He even takes his anticipatory mental pleasure in the ironies of fate; while Mario is on his way to execution, he will possess the Tosca that the man loved. That she should use the knife upon him has hardly occurred to him. Violence has no place in his mental world of subtle, cruel and artistic sensuality. So acted from the smallest detail of external aspect up to the most significant and penetrating coloring of the singing voice, Mr. Scotti's Scarpia has now become like Mr. Renaud's a minute and penetrating impersonation in mental perversity, half erotic and half cruel, sharpened to the finest point and polished to the last gleam. Such singing-actors as the two baritones, who work from mind rather than impulse, and who cultivate imaginative and expressive subtleties, were bound so to refine upon the part after it became a common prey and a common test and after years of their own exercise in it. To do so may also be the veil that they astutely throw over voices that are no longer in their prime. The marvellous mind rather than the pleased ear now hears them.—*The Boston Eve. Transcript*, Jan. 22.

Of his concept of Scarpia he has brought the romance of the story of a century ago.

The Scarpia of Scotti is a character unknown to most Boston opera-goers. Marcoux, who has practically created the part here, conceived an entirely different man. His Scarpia is wild, remorselessly cruel, savage—a passionate, powerful ruffian. Scotti makes Scarpia an older man. He makes him more wily, suave, sardonic. He makes him more human. He is not only brutal—he is selfish, and the selfish rage of Scotti is more impressive than the cold savagery of Marcoux. Scotti's performance is marvellously finished. No possible touch has been omitted. Into the realistic acting of his concept of Scarpia he has brought the romance of the story of a century ago.—*The Boston Post*, Jan. 22.

ECHOES OF MUSIC ABROAD

"Parsifal" has First Experience with Prima Donna Temperament in Paris—Karl Goldmark Adds to the Nations' Wealth of Aphorisms—Latest Theory for Improvement of Church Music Advocates Making All Organists Ministers—Outstanding Festival Subject for 1914 Is Gluck—Strike in Australia Delays Clara Butt—Berlin Institution to Teach How Musical Instruments Are Made

OF the many European cities that heard "Parsifal" on the first day of its freedom Prague was the only one that had the choice immediately of two productions to attend. The work had its Prague *première* simultaneously at the New German Theater, where it was sung in German, and the Czech National Theater, where it was done in the language of the native Czechs. A special "personality interest" attached to the performance at the New German Theater from the fact that the name part was sung there by Hans Winkelman, who is a son of the first Bayreuth *Parsifal*.

APHORISMS dropped from the lips of men of prominence in whatever walk of life are seized upon with avidity. Now the veteran composer, Karl Goldmark, has been delivering himself of a few in the Vienna *Neue Freie Presse*. Here are some of them, appearing under the heading, "Thoughts and Opinions":

"There are composers who live forever—in the works of others.

"Educated people easily lose their faith (*Glauben*) but seldom their superstitions (*Aberglauben*). They never go to church, but they won't sit down at the table as one of thirteen.

"Why does the little dog turn over on his back when he is afraid of blows? Because he assumes that no human being would be so cruel as to hit him in the stomach. Old dogs never do it—they have had too much experience.

"One does not understand an artwork—one feels it. But one feels it more deeply if one understands it."

WHAT with its "Kundry quarrel" at the Opéra reaching an acute stage must be deeply impressed by the devotional atmosphere of the long-awaited "Parsifal." As has been told already, Lucienne Bréval, who created *Kundry* for the French capital, suffered a severe attack of prima donna temperament when another singer, Mlle. Demougeot, was cast for her rôle at the third performance.

The statuesque Lucienne, as a New York critic used to call her when she was at the Metropolitan, immediately threatened suit against the directors of the Opéra and, in fact, had various summonses served upon them in an attempt to coerce them into eliminating the other singer. Her menaces were disregarded, however, Mlle. Demougeot sang in her place and now she is determined to take the most extreme measures, whatever they may be. Mlle. Demougeot is said to sing *Kundry* quite as well as her "superior officer," though she has neither the latter's "witchlike fascination" in the second act nor the same "pious resignation" at the end.

Bréval's case is this: she maintains that she was engaged for eight consecutive performances of "Parsifal," whereas the Opéra management says that the eight performances were not stipulated to be consecutive. To this she retorts that if every now and then she is to give up *Kundry* to Mlle. Demougeot she can form no idea of the length of time over which the eight performances in her contract will extend, and she is therefore prevented for an indefinite period from

signing any other contract. She adds that the Opéra's regulation by which no singer may claim any particular part as his or her property applies only to *répertoire* works, and of course "Parsifal" is not yet in the *répertoire*. A pious wish



Clara Butt as Hostess of a Tennis Party in England

Compton Lodge, Hampstead, the home of Clara Butt and her husband, Kennerley Rumford, is one of the most charming country homes in England. It was there that the photograph here reproduced was taken. In the second row, reading from left to right, sit W. H. Squire, a prominent London cellist, and Kennerley Rumford, while at the right in the foreground is Hermann Löhr, the well-known composer. Standing are Mrs. Squire, Mrs. Löhr, and the eminent contralto who is hostess of the party.

is expressed in outside quarters that it never will be, since when *répertoire* is played at the Paris Opéra "the members of the orchestra generally take a holiday and send substitutes and lamentable performances are often the consequence."

Now Mlle. Demougeot, too, is on the war path, according to the Paris correspondent of a London daily. She was nervous when she assumed the rôle because of the unpleasantness with Mlle. Bréval, and she claims that if there is any question of a grievance she, and not Bréval, has one. She was cast for *Kundry* as long ago as last Summer and agreed to give up the part for the first few performances only out of deference to Bréval. If the latter remains perched on her high horse, should Demougeot not be able to sing at every performance of "Parsifal," there will probably be no *Kundry* at all, and then no doubt the directors will institute counter-proceedings against Mlle. Bréval for damages. Altogether an edifying spectacle!

FOR the alleged unsatisfactory state of affairs in regard to church music in England a London reformer advances as a cure the startling theory—startling to the organists, at least—that all organists should be ministers. If the suggestion were to be acted upon seriously it would probably result in a dearth of church organists in a very short time. But this is the Londoner's argument:

"Little actual progress in church music will be made until our organists have theological training; in fact, are in minor orders. The mere fact of a man being a digital gymnast, with more or less ability in giving an intelligent rendering of certain 'show' pieces, can hardly be esteemed a sufficient qualification for the responsible post of church organist. It is also unseemly for the same individual to be engaged at a late hour on Saturday evening in playing accompaniments to questionable comic

"Pagliacci" and "Cavalleria Rusticana" when Calvé sang *Santuzza*. It was from Lord Strathcona, who died the other day in London, that the Canadian soprano got her stage name. During her student days in Montreal she once won a scholarship that he, as Sir Donald Smith, offered.

NO names like those of Wagner and Verdi stand out among the 1914 birth centenarians, but there is one illustrious bi-centenarian—Gluck. It is scarcely probable that there will be many Gluck festivals to mark the year as a musical milestone. But revivals of the "Iphigenie" operas would be welcome to lovers of "Orpheus" and "Armide." Christoph Willibald Ritter von Gluck was born in 1714 and lived to be seventy-three years old.

Another of this year's bi-centenarians is the most eminent of the Bachs after the immortal Johann Sebastian himself. Carl Philip Emanuel Bach, son of Johann Sebastian, was one of the best virtuosos of his day, chamber musician to Frederick the Great, and one of the founders of the modern school of piano-forte playing.

Among the birth centenarians of 1914 the most important is the name of Adolf von Henselt, who, born in 1814, died in 1889. The works of this Bavarian composer for the piano, his études and a concerto, are still much used by pianists and teachers.

Of death bi-centenarians of the current year the most interesting historically, if not necessarily in musical accomplishment, is that quaint person, Thomas Britton (1651-1714), according to the *Musical News*. He was known as the "musical small coal man" and was quite an eminent, if eccentric, person in his time. He earned his living by hawking coal, and employed his leisure by giving concerts, which Handel, for one, did not disdain to patronize. He was frequently described as "the famous small coal man, who is a lover of learning, a performer of music and a companion for gentlemen." Association with the great ones of the day did not appear to spoil this humble devotee of the art.

HERE is the latest one from London, as told by the *Express*:

While Hermann Finck, a prominent London musician, and a rising novelist were waiting for a taxicab a few nights ago the novelist would insist upon whistling to the musician a melody which he had composed himself. "It seems all right," said Finck, "but let's try it on the policeman." A tall young constable listened gravely as, one at each side of him, the novelist and the composer whistled the new-born melody into his ears. Then he pronounced judgment.

"There is something to be said for the motif," he declared, "but the accidentals in the fifth bar are feeble, and the modulation into the minor at the tenth bar must offend the ear of any well-trained musician." And, humming a fragment of "Parsifal," the musical constable went back to regulate the traffic of Piccadilly Circus.

Next!

AN innovation that is bound to arouse a great deal of interest is announced by the Humboldt Academy in Berlin. That institution is going to inaugurate a course in the manufacture of musical instruments, in which the most thorough attention will be paid to details respecting both the manufacture of the instruments and their compass, quality and tonal beauty.

It is planned to take the students through the workshops of the great Berlin factories in order to explain to them all the difficulties of the business, and it is hoped that not only students of the music schools, but also orchestra players who can find time will attend the course, which, it is thought, should have the

[Continued on next page]

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ECHOES OF MUSIC ABROAD

[Continued from page 9]

most beneficial effect upon musical education.

THE announcement in London that Liza Lehmann has been appointed to the vocal faculty of the Guildhall School of Music recalls the fact that the composer of the "Persian Garden" song cycle won some distinction as a concert singer before ever she began to write her own songs, or, at any rate, before she had become known as a composer. She is said to have profited by hints she received from Jenny Lind and to have acquired from Clara Schumann the traditions of the *lieder* Robert Schumann left as a legacy to the world.

OVER in Naples Mario Sammarco has increased his army of native admirers by his impersonation of *Falstaff*

in the performance of the Verdi opera with which the San Carlo opened its new season. Leopoldo Mugnone, one of the most notable of Italy's conductors, is at the helm at the San Carlo.

OVER 15,000 people heard Clara Butt and Kennerley Rumford sing the end of their Australasian tour in the vast Exhibition Building in Melbourne on Christmas Day. Two days before, when they made their farewell appearance in Sydney, the Town Hall of that city was packed notwithstanding the tropical heat. Nearly 5,000 people were squeezed in. The boat that was to bring Mr. and Mrs. Rumford to America was delayed for a week—until the 2nd of this month—on account of a coal strike, so that the opening concert of their tour of this country, in San Francisco, had to be postponed until this week. J. L. H.

STRANSKY RE-ENGAGED

Three Years Added to Philharmonic Conductor's Contract

At a meeting of the Board of Directors of the Philharmonic Society of New York on January 23, the contract of Josef Stransky as conductor of the orchestra was extended three years. Inasmuch as Mr. Stransky's present contract has another year to run after the present

season, it is now assured that he will remain in New York at least through the season of 1917-18.

Mr. Stransky came to America in the Fall of 1911 to succeed the late Gustav Mahler and made his initial appearance on the conductor's stand in November, 1911. Previously in Europe, he had conducted at Prague, at the Hamburg Opera and, in Berlin, the Blüthner Orchestra and the Gura opera season at Kroll's Theater.

SMALL TOWN AUDIENCES

Delightful to Sing in West, Says Rose Lutiger Gannon

CHICAGO, Jan. 2.—"It is delightful to sing for audiences in the smaller towns of the middle and far West," remarked Rose Lutiger Gannon, the eminent Chicago contralto recently. "Concerts in these small places are usually arranged

for under the auspices of some musical club or normal school, and if any one fancies that they do not appreciate the best music in these towns he is greatly mistaken.



Rose Lutiger Gannon, Chicago Contralto

"These schools and clubs have their classes for the study of the best compositions; they discuss them, write papers about their composers, and listen most attentively to the best classical selections when opportunity offers. No matter how small the town, there is always to be found this little cultured circle. A singer may place whatever good music she wishes on her program and be sure of an interested audience.

"Although songs and arias in foreign languages are enjoyed, there is no doubt that it is selections in English which appeal most. The influence of these musical clubs all over our country toward a higher musical taste and culture cannot be overestimated."

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SEAGLE



AT the recent recital which Oscar Seagle gave at Aeolian Hall, New York, the critics almost without exception accorded him the credit he so richly deserves for the excellence of his vocal productions and the finish and beauty of his art. It is a fact that in these days of hurried preparation, of push and bluff and undue anxiety to get on and make money, not many, especially the gifted ones, are willing to stop and wait and work out the more uninteresting but intensely necessary side of vocal technique. In France, after the Conservatoire audition for the singers, the French critics have always the same cry: "Unless there is an improvement in vocal methods there will be fewer fine French voices." The same thing is true in Germany and all over the world.

Seagle was gifted with such a fine natural voice that he made a good living from it for some years before going to Paris, and after two years with De Reszke in Paris, had excellent operatic offers. But feeling that he had an exceptional opportunity by staying near the great master, to gain something the world needed and wanted, he put the offers to one side and perfected himself in vocal art. As a result, Mr. Aldrich of the "Times" says:

"Mr. Oscar Seagle, who made his first appearance as a singer of songs in New York last season, has returned to this city and gave a recital yesterday afternoon in Aeolian Hall. Mr. Seagle is a young American who has studied with Jean de Reszke and has been one of his assistants there. Well-known in Paris, as a newcomer to New York last season he surprised and pleased his hearers by the manifold excellences of his voice and method, as he did again yesterday. His baritone voice has an unusually beautiful quality, exceptional power and sonority, a timbre of an extremely sympathetic kind.

"To his remarkable natural gifts he has added the fine training which gives him all technical command of his resources, an unerring control. He has been able to appropriate to his own uses something more than the externals of his distinguished teacher's methods and style. There is much in his singing that is reminiscent of them; and as an exemplification purely of the art of vocalism it has great value and interest."

Max Smith of the "Press" says: "Oscar Seagle's voice is a genuine baritone of wide compass—a voice beautifully equalized throughout its range. The low tones are rich and resonant; the high tones, though yesterday they were somewhat veiled in mezza-voce, are brilliant when given at full force and finely responsive, too, under favorable conditions when taken lightly."

Henderson of the "Sun" says: "Mr. Seagle is one of those singers who can give definite pleasure in song recital. His emission of tone is admirable. He controls vocal sound with skill, and understands the value of color to an uncommon degree. Furthermore, he can manage dynamics excellently and his nuance is in general delicate and elastic."

Krehbiel of the "Tribune": "His voice is a light barytone. It has been admirably schooled, and he shows intelligence and taste in its management. As singing pure and simple anything more exquisite than the old French songs which he sang in the first part of his programme could scarcely be asked, despite the fact that they seemed a trifle tinged with preciousness."

The New York American: "Oscar Seagle, the celebrated American baritone, was heard by a capacity audience in a programme of songs at Aeolian Hall yesterday afternoon. Mr. Seagle's art certainly deserves liberal patronage. As a vocalist, he possesses a beautiful equipment; as a programme-maker, he is peerless.

"His ability in the concert field is evidently without a limit. For he opened his recital with ancient airs from German, Italian and French composers, all of which were given with comprehension and taste. A group of modern chansons by Chasson, Debussy, Rimsky-Korsakoff, Moussorgsky, and others was presented with exquisite quality, remarkable phrasing and tonal effects of exceptional charm.

"Equally successful and enjoyable were five German lieder of various periods and styles, and a number of songs by native composers gave a patriotic touch to one of the most delightful programmes of the season."

The New York "Telegram": "Criticism is completely abashed in the presence of such superb vocal art as Oscar Seagle presented at his song recital in Aeolian Hall yesterday afternoon. Perfectly placed, his resonant barytone voice seemed to have no difficulties to contend with.

"With such complete command as Mr. Seagle's over the vocal sounds, with such flexible lips to give all the consonants their full value, diction seems the simplest thing in the world for this singer. French, German, Italian or English, he seems equally at home in all."

Mr. Finck of the "Evening Post" says: "Mr. Seagle is a singer who is thoroughly well grounded in the technique of his art. The best singing of the afternoon was the charming old French musette, which Mr. Seagle was obliged to repeat. In the singing of the musette Mr. Seagle's admirable use of his voice reminded one of Clément. What higher praise than this can be afforded?"

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DAVID SAPIRSTEIN'S RISE FROM PRODIGY TO MATURE ARTIST



David Sapirstein, Gifted Young American Pianist

David Sapirstein, the young pianist, who made such a decided impression at his first appearance of the season in New York at the Princess Theater on January 18, is to give three more recitals there within the next two months, before going on a recital tour throughout the Eastern States. It is of interest to note the transition which this young musician has made from a prodigy to a matured and serious artist.

This young pianist, who is now but twenty-four years of age, began the study of the piano in his native Pittsburgh under his grandfather, I. Michalowski, and later studied under Joseph H. Gittings, giving his first recital at the age of ten in Pittsburgh's Carnegie Hall, playing Mendelssohn's G Minor Concerto with orchestra accompaniment. Sapirstein came to New York, placed himself under the tutelage of August Spanuth, and at fifteen appeared in a Sunday concert of the Metropolitan, playing Chopin's E Minor Concerto. A year later he gave a successful recital at Mendelssohn Hall.

Mr. Sapirstein went to Europe in 1906 to continue his studies, and in 1908 he was introduced to the European public, appearing in a recital with Geraldine Farrar at Philharmonic Hall, Berlin, and a few days later at the German Imperial Court, in a concert under the auspices of the Crown Prince and Princess. In a tour through Germany, Austria, Italy, Russia, Norway, Denmark and Sweden in 1911 and 1912, the young pianist played before the crowned heads of these countries.

The fiftieth anniversary of the death of Stephen C. Foster, the author of "My Old Kentucky Home," was artistically commemorated by Louise Keller, one of Katherine Cochran's more accomplished pupils, in a song recital in Lexington, Ky., on January 13. A touching feature

was the singing of the chorus of the immortal song by the entire audience. The program also contained songs by the American composers, Cadman and Spross. Mabel Kesheimer was an able accompanist.

MME. CALVÉ'S PADS

An Embarrassing Incident of the Singer's Early Days in Brussels

When I went to the Théâtre de la Monnaie in Brussels in 1881 I made my debut as *Marguerite*, relates Mme. Calvé in the *Strand Magazine*. My second performance was to be *Cherubino*. At that time I was very slight. My neck and arms were thin, and so, of course, were my legs. I did not think I could possibly appear in breeches without something to make me look a little plumper, so I went to the costumier of the theater and told him I wanted some pads. He made them according to his own ideas of what beautiful legs should be, and sent them to me so late that I had no time to try them on. I don't know what I must have looked like when I stepped on the stage thin and girlish from the waist up, and provided with the most enormous calves.

After the first act the manager rushed around to my dressing-room. "My heavens!" he exclaimed, "where in the world did you get those legs? They certainly are not your own."

I admitted that they were not, and said I thought I was too thin to dispense with pads.

"Don't you know," he said to me, "that a young girl with straight, slender legs is far better suited to the part of a page than when she disfigures herself with such things as these? Take off the pads and go out in your own legs."

I decided to follow his advice. When I came on the stage again I was thin, but at least symmetrical. The effect on the audience was startling. The conductor of the orchestra stared at me as if his eyes would pop out of his head. After a moment or two the cause of the astonishing alteration in my looks seemed to be understood, and there was a titter of laughter through the audience. Since that time I have never worn pads.

Heiress-Composer Writer of Incidental Music for "Omar"

A millionairess composer is the novelty furnished to New York by Anita M. Baldwin, daughter of "Lucky" Baldwin, the California racetrack plunger. She wrote the incidental music for "Omar, the Tentmaker," in which Guy Bates Post is appearing at the Lyric Theater. She was given the commission to write the music by Richard Walton Tully, author of the play, who is also a Californian. Some of her compositions have been played in symphony concerts in Los Angeles.

Rosa Hagopian, a young Armenian soprano, was the principal soloist at a concert given under the auspices of the Armenian Evangelical Church, New York, on January 17. She sang an aria from "Aida" in a charming manner, exhibiting a voice of excellent dramatic quality. Miss Hagopian has been studying with the best American teachers. Next season she will go abroad, where she intends preparing for opera. Others on the program were: Mildred Iskyan, Frank Bozyan, I. Courtney Casler and Arpad Rado.

Fusigno, the birthplace of Arcangelo Corelli, recently celebrated that composer's bicentenary by erecting a monument to his memory.

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Irma Seydel, Violinist, and Max Zach, Conductor of St. Louis Symphony

BOSTON, Jan. 17.—The above snapshot was taken in St. Louis recently when Irma Seydel, the young violinist, appeared with the St. Louis Symphony Orchestra and played in a manner that won

for her the ardent admiration of all who heard her.

In the picture Miss Seydel is shown having a chat with Max Zach, conductor of the orchestra, and some musical question having arisen, they are both consulting the columns of *MUSICAL AMERICA* for a settlement. W. H. L.

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"CONDUCTING FROM THE AUDIENCE"

A Hint as to the Value and Entertainment to Be Derived from the Use of Pocket Scores in the Concert Hall

By LAWTON MACKALL

ALFRED SZENDREI, of the Century Opera Company, gives an amusing account of how he acquired his first training in conducting. He says that, when he was studying at the Royal Conservatory in Buda-Pesth, he spent evening after evening at the opera house, perched up in the "students' box" which is just under the roof. From this vantage point he would watch all that the conductor did, and, himself provided with a bâton and complete score, would rise and "direct" the performers—who were, of course, ignorant of his existence. The result of this practise was that when he was actually called on to conduct he felt remarkably at ease.

Such "unsolicited conducting," requiring a heroic defiance of conventionality, is hardly practicable in America to-day, but the idea may be carried out in a slightly modified form. Any concert-goer can, by means of a pocket edition of the complete score, "conduct" a symphony or choral work in his imagination, while remaining quietly in his seat. This fact is generally recognized in Germany, for in that country miniature scores are sold in the lobbies of all the leading concert halls and libraries circulate them as they do books; but here in America, where there is more enthusiasm than thoroughness, the value of these handy volumes is little appreciated.

At a performance of opera, when the auditorium is almost completely dark, people will strain their eyes over their librettos, trying to make out words that are far less important than the music, yet in a brilliantly lighted concert hall, where there is nothing on the stage but a sedate company of musicians in evening dress, scarcely one person in the audience will be following the music with a score.

The truth is that most people in Amer-

ica do not know that such pocket editions exist. The concert-goer who uses one is apt to be eyed curiously by those sitting near him. Those at some distance from him wonder why he should be reading a book while interesting music is being played, those near enough to have a glimpse of the notes are astonished at the thing—but all regard him as either a great musician or a crank. If such a "crank," appreciating the humor of the situation, offers to share the score with a wondering neighbor, the latter soon becomes as interested as he, fascinated with the interweaving of the parts, and the entrances and exits of the various instruments. Often a neighbor thus introduced to the mysteries of score-following becomes a ready convert to the practice, and is seen at a concert a few days later with a copy of his own. And so the number of "cranks" increases!

Is It Distracting?

Yet some people, especially those with a touch of sentimentality, refuse to be converted. They say that score-following is dry, pedantic, soulless; that it distracts attention from the actual music. The answer to all such criticisms is simple: If when a person reads poetry the printed page interferes with his appreciation of the poem, the flight of his imagination, then the thing for him to do is to learn how to read poetry; and, similarly, if when a person follows a symphony with a pocket edition of the score, he finds that his freedom of mood and imagination is hampered instead of aided, then the thing for him to do is to learn how to read music. In each instance the road to appreciation and enjoyment is *practise*.

The intelligent use of a score does not involve a division of attention or detract from the illusion—as is the case with trying to follow a Shakespearean play with a copy of the text. Actors appeal to both eye and ear; orchestra perform-

ers appeal to the ear alone: for which reason many people have a habit of closing their eyes when listening to music. This concentration would be still more complete if they would listen with their eyes as well as with their ears.

Manifold are the pleasures of thus "conducting" from a seat in the audience. In the first place, the score transforms the passive listener into an active performer, a participant in the rendering of the music; he *plays on the orchestra*. His mind keeps just ahead of the orchestra, and the latter responds as if in answer to his volition. He anticipates the entrances of the various instruments, and they come in as if in response to his mental signals. His eye meets a big crashing chord marked *ff*, and instantly the orchestra responds with a stirring *fortissimo*. He sees at the top of the page that the composer wishes the flutes and oboes to caper merrily in thirds: they promptly do so. At the proper moment the trumpets come blaring in; now the double basses begin a gruff tremolo; now there is a *diminuendo*, and the violins soar to the high positions. All of which is as interesting to watch as it is to hear.

Two Distinct Orchestras

Each instrument assumes a definite character and personality. Its voice is recognized as that of a familiar friend. The orchestra that plays Beethoven undergoes changes from year to year, but the orchestra on Beethoven's page is always the same. And this distinction between the orchestra under the conductor's bâton and the absolute orchestra of the composer's score gives rise to an ever-varied pleasure; for the orchestra that one hears interprets the orchestra that one sees, and the interpretation is never twice the same.

Reading from the score, aside from the entertainment it affords, is an excellent pedagogy. From it one may gain a clear understanding of musical form and learn many of the secrets of orchestration. The student who uses the scores regularly will acquire facility in transposition and in reading in the less familiar clefs.

But the most practical reason for collecting pocket scores is that they stamp the classics upon one's memory. A score of such a work as the overture to "Oberon" is taken to concerts season after season and studied at home between times, so that the music becomes fixed and definite in the mind—the orchestration as well as the melodies.

To those who have never used these scores the following hint may not be inappropriate: Do not make the first experiment with a work by Wagner or Strauss; the complexity of parts is almost bewildering. The novice will do best to begin with string quartets and the early symphonies and work up gradually to the modern orchestral and operatic composers.

Albert M. Steinert Planning Second Concert Course for Providence

PROVIDENCE, Jan. 22.—Notwithstanding the financial loss which attended the Albert M. Steinert's series of high class concerts at popular prices the first part of the season, he is now planning a second series for Providence, the first concert of which is to be given in Infantry Hall on March 10 by the Flonzaley Quartet. At the succeeding concert

there will be heard Kathleen Parlow, violinist; Mme. Yolanda Mero, pianist; a performance of Mrs. Liza Lehmann's song cycle, "The Daisy Chain," with Evelyn Scotney, soprano, of the Boston Opera House; Mme. Nevada Vander Veer, contralto; Reed Miller, tenor, and Howard White of the Boston Opera House, basso, and the Longy Club of chamber music players, with Lucy Marsh, soprano, of Providence.

G. F. H.

Damrosch Concert Series for Wage Earners

Julius Hopp, the organizer of The Wage Earners' Theater Leagues and The Theater Center for Schools, has arranged with the Symphony Society of New York, Walter Damrosch, conductor, to give a chain of concerts in the Seventy-first Regiment Armory, Thirty-fourth street and Park avenue, for the purpose of bringing music within the reach of the masses. The first concert in the Armory will take place Sunday evening, February 8. The New York Oratorio Society will participate and Mme. Johanna Gadske will be the soloist. Tickets are for sale for working people at the offices of The Wage Earners' Theater Leagues, No. 1416 Broadway, from 9 to 6; downtown office of the Leagues, No. 151 Clinton street, open evenings only from 6 to 8, and at the prices of twenty-five, fifty and seventy-five cents.

Professor Lomax Lectures on "Cowboy" Songs for Baltimore

BALTIMORE, Jan. 20.—An interesting lecture on "Songs of the Cowboy" was given recently in the Johns Hopkins University by Professor John A. Lomax, a member of the faculty of the University of Texas and president of the American Folk-Lore Society. Professor Lomax is considered an authority on the subject of balladry. The songs chosen to illustrate the lecture showed that while occasionally thematically crude they might prove of value to musicians who are seeking material of distinctive native color.

F. C. B.



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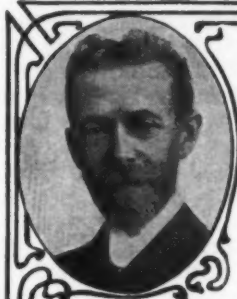
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ORGAN AS A CONCERT INSTRUMENT ANALYSED BY BALTIMORE MUSICIAN

J. Norris Hering Declares Supplementary Piano Study Necessary to Give Concert Organist Flexibility of Hands—"Primer Class Twaddle" in Its Literature Harmful to Status of Organ as Medium of Concert Expression

It was J. Norris Hering, the brilliant young music critic of the Baltimore "Star," who, in an interview with John C. Freund, editor of "Musical America," first set forth the statements regarding the perils of music study abroad in the cases of young American girls, unchaperoned, with but little money and unfamiliar with the languages. This article, telegraphed through the country and cabled to Europe, caused a storm of protest abroad.

NOT every American organist possesses such virtuoso ability as to have his playing justify the familiar description of the organ as "the king of instruments." Among those deserving to be so distinguished there can be named the young Baltimorean, J. Norris Hering, organist, composer and critic. When asked whether the organ can be considered as having concert capacity, both a negative and an affirmative answer were given by Mr. Hering.

In giving the question some affirmative consideration Mr. Hering said: "An organist who has not developed unfettered and flexible hands by the supplementary study of the piano is only partially equipped as to touch and will present the concert possibilities of the organ in rather a thankless way.

"Organ composers who consider the technical limitations and digital facility as being within a certain bound have glutted the literature for the instrument with a 'primer class twaddle.' Such works are not to be taken as marking the status of the organ as a medium for concert expression, however often they may appear on organ recital programs. Instead, one need but to refer to the serious efforts of such composers as Bach, Handel, Mendelssohn, Reger, Saint-Saëns, Widor, César Franck, Elgar and others, who have conceived works which are noble, uplifting, representing the instrument in all of its dignity, and at the same time being not only compositions for the organ but absolute music as well.

"Perhaps it is the organist himself who often causes the instrument to be heard at a decided disadvantage in concert. By an abuse of apportionment of tone, banal or irregular registration, slovenly touch or other technical inaccur-

racies the instrument is made to assume a crudeness which is a gross injustice to its many excellent qualities.

"Expressing one's self need not be a matter of stops or other mechanical equipment, for the playing of an entire composition on one set of pipes can be so cleverly done that it will show just what the music actually means to the organist. Therefore it rests with the player to present a clear conception at all times, so that the adjustment or the proportion of tone be not made to appear



—Photo by Jeffreys, Balt.

J. Norris Hering, Gifted Baltimore Organist, Composer and Critic

clumsy. If such precaution is taken the effectiveness of the organ for concert purposes will not suffer.

Physical Defects of Instrument

"Many organs," he continued, "lack the physical completeness for the exposition of real musical content, and usually there are two handicaps which are of vital import when considering the organ's adaptability for concert purposes. Fundamentally, it is an unsympathetic, mechanical instrument with little inherent dynamic control, and then the construction of the auditorium in which it is placed is often unsuited

acoustically for the organ, distorting its natural effects and showing it rather to a disadvantage.

"As a medium for the expression of musical thoughts some organs are failures because they are lacking in positive, personal control of tone, and are more or less inflexible or too rigid to allow the player to gain any intimacy with the sounds produced. Often the organist must struggle along as best he can, with inadequate facilities. This hampers the player's individuality of expression and is detrimental to a genuine appeal as far as the concert utility of the instrument might be considered.

"Happily, organ structure is in a state of evolution which promises the correction of many of the present shortcomings. Witness the modern improved swell-box, likewise the double-touch, the many mechanical contrivances, electric innovations, and other features which have been added in order to facilitate individual expression. In my opinion, the diapason tone, which is the characteristic tone quality of the organ will be further developed so as to remove the many impediments which now stigmatize the instrument as possessing a certain impotency of tone.

"To my thinking, it is probable that a more direct communication will be established in the future between key and pipe, through a more highly developed and perfected application of individually controlled and graduated wind pressure. A finer accentuation or dynamic treatment will then be possible. The personality of the player can then be more quickly reflected and a certain human element will replace some of the mechanical features of the tone.

Two Handicaps in Concert Work

"Just what the organ of the future will be cannot well be predicted. At present the key resistance and the lack of standardization of touch are points which are unstimulating to the executant. These handicaps mar the player's freedom to some extent and thereby lessen the concert effectiveness of the instrument."

Departing from the question, Mr. Hering related how he had familiarized himself with the organ after the time when as a boy his "stunts" upon the wheezy harmonium awed his youthful companions. After serving as a choir boy at St. Peter's P. E. Church, the first actual instruction upon the organ was given to the lad by Horton Corbett, one of the founders of the American Guild of Organists. In 1901 young Hering entered the Peabody Conservatory as a student of organ, harmony, composition, etc., under J. Edmund Barkworth and Otis B. Boise. Later he also studied piano with Harold Randolph and in 1904 he gained a teacher's certificate. Two years later the full diploma in organ and supplementary theoretical studies was conferred upon him.

Since then Mr. Hering has efficiently occupied the following Baltimore positions: Patterson Memorial Church, as an assistant to Harold Randolph at Emmanuel P. E. Church, Second Lutheran, First Presbyterian, St. Michael's and All Angels. He succeeded Ferdinand Dunkley as organist and choirmaster at Touro Synagogue, and at St. Peter's Church, New Orleans, La., but returned to Baltimore to take up the duties at Christ P. E. Church in 1911, which position he still occupies.

In 1910 Mr. Hering became associated with the Baltimore "Star" as one of its music critics and in this capacity has gained well deserved recognition. Recently he has been added to the staff of instructor at the preparatory department of the Peabody as a teacher of harmony.

Organ Recitals from Memory

Mr. Hering's success as a concert organist is especially noteworthy in that his programs are always played from memory. His effects are thoroughly musical, his registration and other technical points of his work serving only to enhance the artistic value of a composition rather than merely to display some startling accomplishment. His technical mastery of the manuals and the pedals is astounding. He has also gained considerable credit in the field of composition for his instrument, having written a sonata, a modern suite, a rhapsodie on the name of Bach (in which the four letters of the great master's name have been given every conceivable musical

treatment, rhythmically interesting and by no means pedantic), and many smaller pieces for organ.

His critical reviews are always expressed without bias and carry conviction to the musician and layman as well. He has the power of bringing the events before the reader in a breezy, forceful style, and naturally this has gained for him a large reading public. He has also been successful as a lecturer, appearing before the Music Teachers' Association, New Orleans, La., and in other large cities.

FRANZ C. BORNSCHNEIN.

DECIDE TENOR DID NOT ASK GIRL TO WED HIM

Jury Gives Verdict in Favor of Constantino in Breach of Promise Suit of Marcelle Hontabot

In the suit of Marcelle Hontabot for \$100,000 damages for alleged breach of promise of marriage against Florencio Constantino, the tenor of the Boston Opera Company, a jury in the Supreme Court in New York returned a verdict in favor of the defendant on January 23. The decision was that Miss Hontabot had not been damaged even a cent's worth.

Miss Hontabot testified that she met the tenor in Boston, where she was a cabaret singer, and that Constantino promised to make an artist of her and also to make her his wife. Constantino swore he never mentioned marriage to her. He admitted giving her opera tickets, as he did many of his friends, and also that on several occasions he gave her money. This he did to many needy people who asked him for money, he said. He declared that he could have had no thought of marriage because he was already married.

Miss Hontabot's lawyer asked Constantino if he had not been in love with Alice Nielsen, and the tenor replied that, while he knew Miss Nielsen and had the greatest respect for her, there had never been any love affair.

At one point in his testimony, the tenor said: "I am no Joseph. An artist in my profession meets many women."

Mr. Constantino's lawyer said in his summing up: "My client may get \$1,400 a night, but he can't keep a cent of his money. It flies from him like the wind. A musician never has business ability. The money comes and goes; he gives it away to anyone asking for it."

Constantino was greatly pleased with the verdict and returned immediately to Boston.

EFFECTIVE LUND RECITAL

Popular Soprano Delights Hearers in Songs of Three Schools

Charlotte Lund, the popular soprano, gave a song recital on January 22 at the H. W. Ranger Studios, New York. Mme. Lund was in excellent voice, and much enthusiasm was shown by her hearers. Especially praiseworthy was the French group, which consisted of Hûe's "J'ai pleuré en rêve," Debussy's "Chevaux de Bois" from "Paysages Belges," "L'Invitation au Voyage" of Duparc and Tchaikowsky's "Toujours à Toi," all delightfully sung and with excellent enunciation. Her Norwegian group, prominent in which was Grieg's "En Svane," was decidedly pleasing. A decided favorite was "Soft-Footed Snow," by Sigurd Lie, which was so well received that Mme. Lund was forced to repeat it twice.

Besides, there was a group of songs in English by American composers, which included Hallett Gilbert's "Phyllis," accompanied by the composer, and Louis Koemmenich's "Was It in June?" both of which were encored, in addition to songs by Mary Helen Brown, Marion Bauer, Berthold Neuer and Campbell-Tipton.

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FLESCH REVEALED AS MASTER VIOLINIST

Plays Beethoven Concerto Superbly in New York Début with Philharmonic

What must be reckoned as the most important New York début of a violinist in some time was made by Carl Flesch, the Hungarian artist, at the concert of the New York Philharmonic Society, Josef Stransky, conductor, on Thursday evening, January 23, at Carnegie Hall.

Mr. Flesch chose the Beethoven Concerto, op. 61, as his vehicle, and from the opening octave passages, which he delivered with sweep and splendid authority, established himself as one of the elect in the violin world of to-day. He possesses, in addition to a comprehensive technic, an unusually large and beautiful tone, rare style and unquestionable distinction. His reading of the Beethoven challenged comparison with the greatest performances the work has had and in its preservation of classic lines called up in the memory of those who had heard him the great Joachim.

There was spiritual calm in his playing of the wondrous *Larghetto*, and a feeling for nuance that made the movement an unforgettable performance. Technically as well Mr. Flesch stands far beyond criticism. The cadenzas employed were those of Leonard, to which Mr. Flesch has himself doubtless added, especially in those of the second and third movements. So great was the audience's approval, so continued the applause, that Conductor Stransky waived the "no encore" rule which obtains at his concerts and permitted Mr. Flesch to play again. It was the Siciliano and Presto from Bach's First Sonata for violin alone that he added and in it demonstrated that he is quite as formidable a Bach player as he is a Beethoven.

Mr. Stransky's accompaniment to the concerto was extraordinarily fine. The eminent conductor offered, instead of a conventional overture as an opening number, the Gretry Ballet Suite, re-

touched by the late Felix Mottl. Particularly charming was the middle movement, a slow Menuet in A Major, in which the lovely woodwinds of the Philharmonic did some delicate playing.

The symphony of the evening was Schubert's "Unfinished." Mr. Stransky disclosed its simple but affecting melodic virtues again with telling effect and was roundly applauded. Weber's "Oberon" Overture, played in an inspiring manner, closed the program. Mr. Stransky's delineation of its thematic materials is clear and vivid and his innovation at the close of a big retard and a thrilling *accelerando* is appropriate, giving new life to the famous piece. At the close of the concert the audience remained and recalled the conductor several times.

A. W. K.

Comments of other critics on Mr. Flesch's performance:

Mr. Flesch has command of the technic that the concerto demands; a vigorous bow, an unusually powerful but not always a refined or sympathetic tone.—Mr. Aldrich in *The Times*.

Mr. Flesch revealed himself as a virtuoso who belongs among the most serious and most brilliant whose acquaintance we have made in recent years.—Mr. Halpern in the *Staats-Zeitung*.

Mr. Flesch passed through his ordeal, not unscathed, but not without honor, and will be accorded a place among earnest and well equipped artists.—Mr. Henderson in *The Sun*.

He revealed himself to be a thorough musician and his success with the audience was immediate. His European reputation is well deserved.—*The Herald*.

He is a master of his instrument, and his place is in the very forefront of his profession.—Mr. Smith in *The Press*.

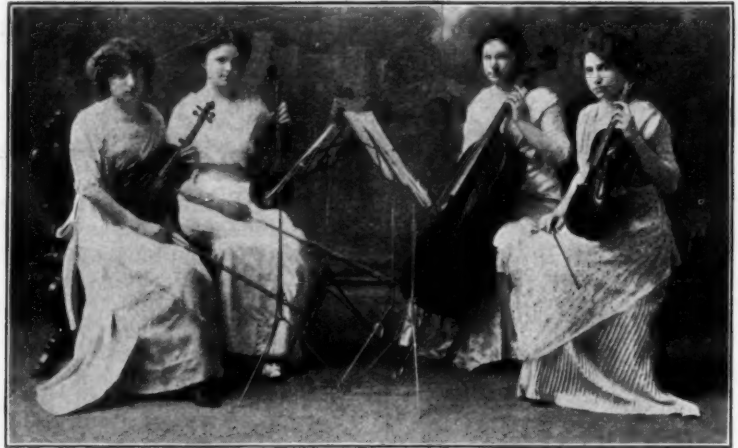
"Parsifal" Repeated in Chicago

CHICAGO, Jan. 19.—A repetition of Wagner's "Parsifal" was given yesterday (Sunday) afternoon and evening at the Auditorium by the Chicago Grand Opera Company, with the same cast which performed this work a week ago. Cleofonte Campanini again conducted. Melba, Kubelik and Schumann-Heink were interested visitors at the performance.

M. R.

Carl Flesch, the noted violinist, gives his first New York recital at Carnegie Hall on February 5. The program will contain numbers by Nardini, Bach, Schumann, Dvorak, Schubert - Wilhelmj, Brahms-Joachim and Paganini.

American String Quartet



Miss Gertrude Marshall, violin
Miss Ruth Stickney, violin

Miss Adeline Packard, viola
Mrs. Susan Lord Brandegee, 'cello

PRESS NOTICES:

"The playing of the quartet gave much pleasure to a large and warmly appreciative audience. Throughout the evening there was a display of excellent musicianship, an agreeable quality of tone, precision and unity. Schumann's music was played in romantic mood, and when occasion required, with brilliance, while the adagio was particularly effective."—BOSTON HERALD, Dec. 17, 1913.

"Quartets by César Franck, Haydn and Schumann were well played. The Schumann Quartet, opus 41, No. 1, was exceptionally well rendered and the different movements were played with the finish which has given the quartet an enviable reputation throughout New England."—THE HARTFORD DAILY TIMES, Jan. 15, 1914.

"The American String Quartet gave a recital in Steinert Hall last night which gave much pleasure, not only in the beauty of some of the playing, but also in the reviving of a little known piece by Mozart, the concerto for violin, viola and piano.

"The Schumann Quartet, opus 41, No. 1, was played with beauty of tone, accuracy of ensemble and exactness of pitch. The tempi were well chosen, and when chosen were adhered to with a vigorous rhythmic sense. Especially was this true in the delightful last movement, with its 'volkstümlich' spirit and its breezy Rhenish tunes. The sense of buoyant life was maintained to the end. In the scherzo from the César Franck Quartet in D Major, they played a muted movement with great beauty and sprightliness. The Mozart 'Concerto' was filled with exquisite beauty. The quartet showed itself an efficient organization, fully capable of playing a classic quartet adequately and delightfully."—BOSTON TRANSCRIPT, Dec. 17, 1913.

"The tone of the combined four instruments is pleasing. There is warmth of tint, and there is the charm that continually holds attention. It is essentially a tone of interpretation, not of mere exposition. The great accomplishment of this organization is that it has mastered its technique so that there is perfect agreement of attack, absolute unity of tone quality and finely balanced volume in the four instruments."—CHRISTIAN SCIENCE MONITOR, Dec. 17, 1913.

"A charming recital of chamber music was given at Unity Hall by the American String Quartet. Three numbers were played, by Haydn, Franck and Schumann, with splendid execution."—THE HARTFORD COURANT, Jan. 15, 1914.

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Buffalo Commercial.—"Never was there a conductor whose sense of beauty was better than this sincere musician."

Wilson G. Smith in Cleveland Press.—"Artistic enjoyment threw its high light upon every face."

Toledo Times.—"Dr. Ernst Kunwald and his splendid orchestra received round after round of applause."

Dayton Herald, November 12, 1913.—"Dr. Kunwald's baton is even more magical than it was in the season past."

Dayton Daily News, November 12, 1913.—"The concert was one of the most beautiful ever heard here."

Detroit News.—"There is splendid vigor to its playing, a smoothness and brilliancy to the renditions, that is most pleasing."

Cleveland Plain Dealer, November 26, 1913.—"Kunwald not only can feel but he can make his players feel, and his audience."

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St. Louis Symphony Orchestra, Max Zach, Conductor (Seventh from Right in Front Row). Photographed on Eve of Departure for Its Holiday Tour of Middle Western Cities

WERRENATH'S ENDURANCE

Six Performances in Five States during Eight Days' Tour

What endurance and resourcefulness must frequently be exhibited by a concert artist was shown recently by the young baritone, Reinold Werrenrath, who, after a Sunday church service, left New York aboard the "Twentieth Century" for Chicago, where he gave a private recital the next afternoon for Mr. and Mrs. Mason Bross and 300 guests in the Foyer of Orchestra Hall. At the close of the program, which was lengthened by repeated encores, when the baritone felt obliged to decline another enthusiastic recall in order to get a certain train, he received a note from Frederick Wessels, the manager. Mr. Wessels stated that another prominent baritone had been engaged to sing the following day at one of Miss Easter's morning musicals at the Blackstone, but was indisposed, and his manager, at Mr. Wessels's suggestion, wished to have Mr. Werrenrath take his place.

Although obliged to cancel some private engagements in New York, Mr. Werrenrath consented and scored another success at the Blackstone. Mr.

St. Louis, Mo., Jan. 20—Just before the St. Louis Symphony Orchestra embarked on its week's holiday tour of the Middle West, its members posed for the appended photograph on the steps of the Central High School. Appearing in Burlington, Ia., and in Springfield, Pe-

Werrenrath finished his final group of songs at 12.27, and in response to continuous applause, as he was helped into his overcoat, he laughingly reminded his audience: "Ladies and gentlemen, the 'Twentieth Century,' like time and tide, waits for no man."

The singer caught the desired train and on Wednesday appeared in recital with Olive Kline, soprano, at Bridgeport, Conn., and on Thursday afternoon gave a joint recital with Beatrice Harrison, the 'cellist, in Boston, returning to New York on Friday for a rehearsal of the University Heights Choral Society, of which he is conductor. On Saturday he had a number of rehearsals and committee meetings, a church service on Sunday, and on Monday he gave a song recital at Carlisle, Pa., returning to New York for a full rehearsal with soloists and orchestra of the University Heights Choral Society on Tuesday afternoon for

oria, Jacksonville, Galesburg and Bloomington, Ill., Max Zach and his forces made the strongest sort of an impression, winning praise not only for the musicianship of the players, but for Mr. Zach's inspiring leadership and his freedom from sensationalism.

the performance of Mendelssohn's "Elijah," which was given that evening under Mr. Werrenrath's baton.

Beethoven Festival by New York Symphony

Soloists have been announced for the Beethoven Festival to be given by the Symphony Society of New York, beginning February 18. The Festival will consist of six concerts, the first five to be given in Aeolian Hall, the sixth, at which the colossal Ninth Symphony will be performed, in Carnegie Hall, with the assistance of the chorus of the Oratorio Society, Louis Koemmenich, conductor. The entire series will be under the direction of Walter Damrosch. The soloists include Julia Culp, Christine Miller, Reed Miller, Oscar Seagle, Arthur Middleton, Eugen Ysaye, Josef Hofmann and the Kneisel Quartet. The orchestra of the Symphony Society, Walter Damrosch, conductor, will play seven of the great master's symphonies, omitting the sixth and the eighth. The concerts are to be given on the evenings of Wednesday, February 18; Friday, February 20; Wednesday, February 25; Friday, February 27; Wednesday, March 4 and Saturday, March 7.

Hofmann Recital Opens Lima O'Brien Course in St. Paul

ST. PAUL, MINN., Jan. 17.—Lima O'Brien's artists' course opened Thursday evening with a recital by Josef Hofmann. Owing to the artist's reputation an interesting program, good management and fine weather conditions there was a large audience. Beethoven's Sonata in D Minor and the Chopin B Flat Minor Sonata were impressive features. F. L. C. B.

Carol A. Harriman, daughter of the late E. H. Harriman, the famous financier, is studying singing in Paris.

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The contents of Book VI is largely supplemental to Books IV and V, except that greater demands are made for musical interpretation. It is indeed a unique volume, one that teachers will thoroughly appreciate.

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CLUB HAS COMPOSER'S NIGHT

Mary Helen Brown Program Given Ably at National Arts

The National Arts Club of New York, on January 21, devoted an evening to interesting compositions of Mary Helen Brown, comprising songs, cello solos and what Miss Brown entitles "musical backgrounds," or settings of dramatic readings. These compositions were ably interpreted by Vernon Archibald, baritone; Ruth Harris, soprano; Mme. Kate Rooney, contralto; Willem Durieux, 'cellist, and Marion Alexander, dramatic reader. The entire program was accompanied by the composer himself.

Mr. Archibald is the possessor of a sympathetic voice, and gave a pleasing performance of two groups of songs, especially noteworthy among which was "The Fairest Flower." He also participated in two delightful duets with Miss Harris, namely, "The Evening Hour" and "Mistress Mine." Besides participating admirably in these duets Miss Harris gave two groups of solos, prominent in which were a waltz song, "Spring Greeting," and "Just You," sung with a refreshingly pure soprano voice and excellent enunciation.

Most pleasing among Miss Rooney's numbers was the "Night Song," which was artistically interpreted. Mr. Durieux played "Le Soleil Couchant" and Prelude and Andante with much feeling and received much applause for the latter. Mrs. Alexander gave a creditable reading of "What the Chimney Sang" and "The Moss Rose."

Von Zadora's Recital Postponed

Postponement of the piano recital of Michael von Zadora at Aeolian Hall, New York, from Thursday afternoon of last week to Thursday afternoon of this week was made necessary as the result of a slight sprain of the left wrist sustained by the pianist.



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(y Gerddoriaeth Gan)
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'CELLIST

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NEW MUSIC—VOCAL AND INSTRUMENTAL

ALBERT SPALDING, the American violinist, before departing for his European tour last year, presented at his New York recital some of his own compositions for his instrument. The Schirmer press now brings them forward. They are: Musical Period, No. 1, in C Sharp Minor; Musical Period, No. 2, in A Minor; Prelude in B Major; Romance in C Minor, Scherzo Giocoso and Siciliano.*

Mr. Spalding, still in his twenties, has shown in his violin playing that he is, first and last, a musician of serious purpose. Nothing could corroborate this more markedly than these compositions which are the expression of a mind of engaging individuality. That the violinist has studied more than his instrument is made evident in every one of the six compositions, which are all worthy of being played by concert violinists of the day.

Especially worthy are the Prelude, which though Tristanesque in its general idea, is a finely emotional utterance admirably written; the Romance, the main theme of which has been taken from the cry of a street-vender of oranges in Florence, Mr. Spalding's home, and the Siciliano. In these are to be found a rich melodic invention, a fine sense of modern harmony and skilful musicianship. Though anxious no doubt to have his pieces violinistically effective Mr. Spalding has not in a single piece written a measure for virtuosity's sake. Inherently musical they all are a distinct addition to the literature of the violin and a credit to American creative musical development.

CARL ENGEL, who has done some extraordinarily fine work in composition, is represented in the Boston Music Company's new song issues as arranger of Gevaert's "The Sleep of the Child Jesus" (Entre le boeuf), which is issued in three keys, high, medium and low.†

The arrangement shows the artist hand. Mr. Engel has changed the harmonies to suit his conception and his harmonies are very interesting, considerably more so than those of Gevaert, especially to modern ears. Yet it would seem that they are less appropriate to the melody which is one of sheerest simplicity.

"The Magic Glass" ("Verre Ardent") is the title of a new song by H. de Fontenailles, the poem by Maeterlinck rendered into English by Nathan Haskell Dole. One can hardly believe that the composer of this agreeable song is the man who perpetrated the hopelessly banal and sentimental "Obstinatation" some years ago. In this new song

*"Musical Period, No. 1 in C Sharp Minor," "Musical Period, No. 2, in A Minor," Prelude in B Major, Romance in C Minor, Scherzo Giocoso, Siciliano. Six Compositions for the Violin with Piano Accompaniment. By Albert Spalding. Published by G. Schirmer, New York and London. Prices, 60 cents each the first three and last, \$1.00 the fourth, \$1.50 the fifth.

†"The Sleep of the Child Jesus." Arranged as a Song with Piano Accompaniment by Carl Engel after Gevaert. Price 40 cents. "The Magic Glass." Song for a Solo Voice with Piano Accompaniment. By H. de Fontenailles. Price 50 cents. Published by the Boston Music Company, Boston, Mass.

M. de Fontenailles has something to say harmonically, and he says it well. His voice part is likewise well managed and the song should find its place on recital programs. It is issued in two editions, for high and for medium voice.

NOVELLO octavo issues† include David Stephen's admirable "Sweet Day, So Cool" for mixed voices a capella, Percy Fletcher's "The Islet" for the same and Dr. Maurice Greene's "From Piercing Steel." Another of special interest is A. C. Mackenzie's "Perfection" sub-titled "Sinfonia Domestica Choralis," for eight part mixed voices a capella. We have had a domestic orchestral symphony from a distinguished German composer who has been much criticised for his attempt to portray in tone such ordinary events as a day's happenings in a composer's home life. Mr. Mackenzie will hardly suffer the critical abuse which has been heaped on Herr Strauss, since the English composer's music concerns itself only with some of the questions relating to woman suffrage. And the music is all in serio-comic style. Harmonically it is unusually interesting and a performance of it would be welcomed in America.

THREE octavo issues of the Clayton F. Summy Company|| are Thomas Weelkes' madrigal "Sit Down and Sing," for trio of two sopranos and tenor; Horace Ellis's "O Were My Love a Country Lass," for chorus of mixed voices, and James R. Gillette's "Ave Verum," for chorus of mixed voices with soprano solo. Of the three only the old English madrigal from the 16th century can be said to rise above mediocrity.

SONGS from the press of M. Witmark & Sons§ include W. Franke-Harling's sacred "Hear Ye Now," which has some admirable thematic ideas expressed in a manner hardly commensurate with their worth, and Hans Kronold's "Evening Song" and "Autumn Song." Mr. Kronold has little or no trouble in writing down melodies, which have a smooth and pleasing charm. That they are strikingly original it would be difficult to prove.

BOOK VI of "Graded Studies for the Piano," gathered from many sources by Mrs. Crosby Adams, appears from the press of Clayton F. Summy.**

†NEW OCTAVO ISSUES. Published by Novello & Company, Ltd., London. The H. W. Gray Company, New York.

||"Sit Down and Sing." Part-Song for Two Soprano Voices and Tenor. By Thomas Weelkes. Price 10 cents. "O Were My Love a Country Lass." Part-Song for Chorus of Mixed Voices a Capella. By Horace Ellis. Price 6 cents. "Ave Verum." For Chorus of Mixed Voices, Soprano Solo and Organ. By James R. Gillette. Price 10 cents. Published by the Clayton F. Summy Co., Chicago, Ill.

§"Hear Ye Now!" Sacred Song for a High Voice. By W. Franke-Harling. "Evening Song," "Autumn Song." Two Songs for a Solo Voice with Piano Accompaniment. By Hans Kronold, Op. 39, Nos. 1 and 2. Published by M. Witmark and Sons, New York. Price 60 cents each.

**"Graded Studies for the Piano—Volume VI." Compiled by Mrs. Crosby Adams. Published by the Clayton F. Summy Co., Chicago, Ill. Price \$1.00.

The plan of the volume is excellent and the material has been wisely selected. Studies by Moscheles, Parlow, Czerny, Jean Vogt, Burgmüller, Sterndale Bennett, Schmitt, Berens, Kirchner, Reinhold, Wollenhaupt and many others are included, and there are pieces taken from the works of Handel, Gluck and Jensen, which are not in the strict sense studies, but which are of great value in developing a true musical sense in piano playing. There is also a fine Prelude by the 18th Century Johann Philipp Kirnberger, and an old French gavotte, by an unknown composer.

Mrs. Crosby Adams has words of advice as to the interpretation of the works at the top of each page. Some of them are a bit naively expressed, such as the remarks at the beginning of Burgmüller's "The Pearls"; but, for the most part, she has accomplished her work in a very satisfactory manner.

THE AMERICAN BOOK COMPANY in its recent issues has a book of "Deutsche Lieder" which have been compiled by Peter Scherer and Louis H. Dirks.†† The former is director of the teaching of the German language in the public schools of Indianapolis and the latter teacher of German at the Shortridge High School of that city. The volume is not particularly notable, though it is well put together and contains among others such favorites as "O Tannenbaum," "Wenn die Schwalben heimwärts ziehn" and "O du fröhliche."

"DER NEUE HERR OLUF" is the title of a composition for male voices a capella by Jacob Heyman,‡‡ The original poet's name is not given, but his German has been done into English splendidly by Frederick H. Martens, a young American litterateur who as translator and poet has forged ahead rapidly in recent years. The music is undistinguished and in the style of conventional Männerchor composition. It is well enough written, though in no case is there any individuality of idea expressed. The composer, incidentally, might have included the voice parts written in "close score" under the regular voice parts, since in rehearsing this proves an aid in obtaining good results. The piece would seem to be "author's property," though it bears the name of "Breitkopf and Härtel for America" on the title page.

CLAUDE DEBUSSY has his moods. Of that he has convinced his admirers by the curious assortment of creative work he has sent forth into the world in the last four years or so.

The ballet "Jeux," concerning itself with a tennis game, danced most beautifully and successfully, we are told, by M. Nijinsky and his colleagues, has been followed by "La Boite à Joujou" ("The Box of Toys"), also a ballet, but this time a "ballet pour enfants."|| M. Debussy's name is here linked with that of André Helle, who, it would seem, is responsible for the picturesque illustrations which run through the book.

The music appears set for the piano-forte in the distinguished French musician's characteristic way of treating the instrument. There are four parts and they are all fascinating. The music is charming, its harmonies piquant and always cleverly contrived and there is a good deal of melody, too, though anti-Debussys may deny it. To detail even the features of especial interest would require more space than is permitted here. Suffice it to say that it is one of the most happily conceived things we have had from M. Debussy in some time, and a work which shows his intensely human side, even though he be an impressionist in his artistic creed.

M. Helle's illustrations in colors—which are by the way admirably reproduced—are superb pieces of high art in a small sphere. They will interest quite as many as will the music. A. W. K.

††DEUTSCHE LIEDER. A Collection of German Songs. Compiled by Peter Scherer and Louis H. Dirks. Published by the American Book Company, New York, Cincinnati and Chicago.

‡‡"Der Neue Herr Oluf," for Chorus of Male Voices a capella. By Jacob Heyman. Published by Breitkopf and Härtel, New York.

||"La Boite à Joujou." Ballet pour Enfants. For the Piano. By Claude Debussy. Published by A. Durand & Fils, Paris. Price 12 Fr. net.

HAMMERSTEIN SEEKS TO ENJOIN TENOR HARROLD

Starts Proceedings to Prevent His Singing with Century Company—Involved in Two Other Suits

The injunction proceedings brought against Orville Harrold, the American tenor, recently engaged by Milton and Sargent Aborn for the Century Opera Company, by Oscar Hammerstein, came up for preliminary hearing on January 22 before Judge Giegerich, of the Supreme Court. The attorneys for Harrold and the Messrs. Aborn were prepared to go ahead, but Mr. Hammerstein's lawyer asked for a postponement, and the hearing was put over until January 27.

Mr. Hammerstein says that he entered into a ten-year contract with Mr. Harrold in 1909, whereby the tenor was to sing for him at a salary beginning at \$150 a week and increasing gradually to \$750 a performance.

When Mr. Hammerstein was enjoined from producing grand opera in New York, however, Mr. Harrold contended that since Mr. Hammerstein could not present him, the contract was not binding. At that time he was receiving \$250 a week. He then entered into a contract with the Century Opera Company.

Another suit brought up last week involving Mr. Hammerstein was that of Rafaelo Diaz, another tenor, who wants to recover \$2,266 from Hammerstein. He says that Mr. Hammerstein engaged him last May for the opera house, which is still uncompleted. The engagement was to have begun in November last, continuing for twenty weeks.

Still another action against Hammerstein and the Hammerstein American Opera Company was brought by Charles Voelker, a carpenter, who was injured while working at the new Hammerstein opera house, on Lexington Avenue. He asks \$25,000 damages.

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VON HUELSEN, AS STAGE MANAGER, HERO OF "PARSIFAL" IN BERLIN

Surpassingly Beautiful Stage Pictures at Royal Opera—A Detailed Criticism of the Premiere from "Musical America's" Correspondent—Knüpfer's Remarkable "Gurnemanz"—Florizel Von Reuter as Composer

European Bureau of Musical America,
Neue Winterfeldtstrasse 30,
Berlin, January 6, 1914.

"PARSIFAL" has at last made its entry into Germany's foremost operatic institution. Last night saw the premiere of Wagner's sacred drama in the Royal Opera. Surely no one, not even the most fanatic Bayreuth adherent—could criticize the atmosphere that prevailed before, during and after this non-Bayreuth representation. The Kaiser and the Empress, with the Crown Prince and Crown Princess and the entire court retinue, attended and a distinguished and brilliant audience, glittering with many uniforms and orders and including many famous personages, followed with rapt attention the exalted splendor of music and scenic effects that were presented.

With this performance of "Parsifal" His Excellency Count von Huelsen has crowned himself with glory as an operatic régisseur of extraordinary talent. To enhance the atmosphere of the realms of the holy Grail the tiers of the proscenium boxes, from the orchestra to the gallery, had been sacrificed and replaced by an imposing structure of Roman arches of the boldest dimensions and supported by graceful columns which were connected by blue curtains behind which the stars of the nightly canopy seemed to glitter in the

the Grail extending far into an invisible distance. Excellent also was the arrangement of having the Knights of the holy Grail—who, in red and gray, really looked like knights—approach through these arcades. Here again the distribution of light produced an impression of mysterious, indescribable splendor. In this scene, and the last, the previously mentioned structural arrangement was brought into telling effect. The auditors no longer deemed themselves seated in a theater. They felt transported back ages.

Considerably less impressive were the two succeeding scenes. Why should *Klingsor's* castle be a ruin and why so mystically dark? Unquestionably the garden scene is presented to better effect in Bayreuth. Here one saw a garden of altogether too much modernity, seventeenth or eighteenth century, we should say. For these shortcomings, however, the following scenes fully compensated. The forest glade with *Gurnemanz's* little hut of birch bark was real. And real also appeared the forest upon which Spring had barely alighted. The picture of the final scene in the Castle of the Grail, as in the first act, represented the art of the stage in its sublimest form. The ensemble of all constituent factors making up this memorable performance came so near being perfect that for all who were present it will remain an inspiring recollection for many years to come.

With all due respect for Wagner's will, it must be maintained that a performance like that of last night is most decidedly justifiable, for it confers a blessing upon many not in a position to make the pilgrimage to Bayreuth. If the master held this crowning work too sacred to wish to have it mutilated by every barn-storming opera company, we can feel with him and certainly respect his wishes. But we are convinced that had he lived to witness the performance of last night he would have been the first to express his heartfelt gratitude and admiration.

Orchestra and Principals

The performance in its entirety must have contented the most exacting. The orchestra, under Generalmusikdirector Leo Blech, again proved its superlative merits. Only an orchestra such as this could give such an impression of purely ethereal music. Nor was this effect in the least impaired by the accelerated tempi adopted by Blech. The tone shading, the dynamic gradations and the exactitude of the choral work could not have been surpassed. For the last-named fact Director Ruedel, who is also the choral director at Bayreuth, deserves the credit.

The singing of the flower girls was weak, although we noticed several well-known and experienced artists among them. Among the soloists the dominating figure was unquestionably Paul Knüpfer as *Gurnemanz*. One might wander pretty far over the world's surface before finding another such *Gurnemanz*. Never has this superb bass sounded nobler, never have we seen a more distinguished impersonation, nor heard a more perfect enunciation. A bass who develops such a captivating *bel canto* throughout all registers is indeed rare. Vocally and dramatically Knüpfer was such a sympathetically patriarchal, warm-blooded human figure that all criticism was silenced.

Walter Kirchhoff, who looked very, very German, is not an ideal *Parsifal* at present. However, he undoubtedly surprised many by carrying through his task as creditably as he did. His singing from first to last evinced so much intelligence that he deserves commendation. Frau Loeffler-Burckard, as *Kundry*, was revealed as an experienced Wagnerian soprano, with a luscious voice of almost contralto coloring, plastic gestures and the acting ability to give an effective characterization of the dual-



Martha Loeffler-Burckard, Who Was the "Kundry" of the Berlin Royal Opera Production of "Parsifal," and Paul Knüpfer, the "Gurnemanz," in Which Role He Appears in the Picture

ity of her rôle, though others besides *Parsifal* might have withstood her powers of seduction.

An excellent performance in every respect was the *Amfortas* of the Swedish baritone, John Forsell. At times he found stirring accents of emotional expression. Herr Schwegler was a satisfactory *Titelrolle*, while Herr Habich, as *Klingsor*, might have made his characterization less like an *Alberich* or *Hagen* without endangering his success. Frau Marie Goetze, that pillar of Bayreuth, did justice to the Voice from on High. The performance lasted from 6.30 until midnight and scarcely a person left before the end. The Emperor and Empress, with their circle of retainers, remained to the very last.

For the next eight or ten days "Parsifal" will be given at the Royal Opera every night. As *Kundry* Mmes. Loeffler-Burckard, Denera and Hafgren-Waag will alternate, while *Parsifal* will be interpreted by Walter Kirchhoff and Rudolf Berger respectively.

Von Reuter as Composer

Florizel von Reuter, the young violinist and composer, has returned to Berlin after an absence of four years. A great part of this time has been devoted to concerts in the Scandinavian countries and the Orient, with considerable time also spent exclusively in study. In Bukarest and Stockholm Mr. von Reuter was heard in the dual capacity of violinist and composer. In March of this year a Prelude and Double Fugue of his composition will be played in Stockholm at the Royal Symphony Concerts. Furthermore, an opera in two parts, "The Legend of the Lost Bride" (von Reuter is also the author of the libretto) is to be produced in the latter city before the expiration of the present season. While von Reuter was in Scandinavia the instrumental parts of the score of his opera were stolen, and he is compelled to look forward to the unenviable task of re-orchestrating the entire work before March 15 at the latest.

For the present Mr. von Reuter has announced a series of six concerts in Berlin to be given between January 9 and March 17, including three orchestral concerts and three recitals. Four of these performances will be in Blüthner Hall and two in Bechstein Hall.

Max Reger's latest orchestral work, "Four Musical Poems After A. Boecklin," will be heard for the first time in Berlin on March 20, on the occasion of the concert of Carl Maria Artz. Boecklin, it will be recalled, was the most famous pioneer among the more distinguished painters of the modern German era. The four parts of the composition are entitled "The Violin-Playing Hermit," "Among the Dancing Waves," "The Island of the Dead" and "Bacchanale."

The program of the third symphony concert under Siegmund von Hausegger,

in Blüthner Hall, on Monday, included the "Italian Serenade" of Hugo Wolf, Beethoven's Eighth Symphony and two novelties: Ernst Boehe's "Epilogue to a Drama" and a work by Rudi Stephan, which he calls "Music for Orchestra." The latter work discloses unusual talent, in spite of its ultra-modern tendency. It is the exception to most works of a similar category in its logical and distinctly recognizable form and appropriate characterization. Add to this an extraordinarily interesting orchestration and you have a novelty fully deserving the warm applause it received at the general rehearsal on Sunday. Boehe's "Epilogue to a Drama" was but a novelty for Berlin. Here the great shortcomings seemed to be a lack of clarity and a robustness of tonal expression out of proportion to the ideas utilized. Otherwise, the work is written on distinguished, even esthetic lines.

O. P. JACOB.

Berlin Hears a Choral Concert of Much Worth

BERLIN, Jan. 12.—Two seldom-heard works, Hugo Wolf's "Christnacht" (for orchestra solo voices and mixed chorus) and Anton Bruckner's "150th Psalm" (chorus, soprano solo and orchestra) formed the part of the Philharmonic program of January 5, preceding Beethoven's Ninth Symphony. The Bruno Kittel chorus joined forces with the Philharmonic Orchestra.

The "Christnacht" by Wolf is of graceful melodic outline and well written for the voice. However, it cannot be numbered among Wolf's most inspired works. The composer does not appear in so happy a vein as in the smaller forms. Indeed, in the course of its development the trend of "Christnacht" is often unmistakably trivial. The performance of the soloists, Hermann Gürtler and Gertrud Steinweg, did not tend to heighten the impressiveness of the work. Gürtler has unquestionably a good tenor, but enjoyment of it is undermined by a frequent quavering or hollow tone. Uncertainty of attack and occasional forcing of the voice marred the singing of Miss Steinweg.

Bruckner's "150th Psalm" could not have failed to create a profound impression. The soprano solo was sung by Gertrud Steinweg, who seemed surer of herself here than she had in the "Christnacht." The infrequency with which this noble work is performed on both sides of the Atlantic affords cause for wonderment. The work of the chorus was most commendable, though more

[Continued on page 18]



Count von Huelsen-Haeseler, General Intendant of the Berlin Royal Opera, Who, in "Parsifal," Scored the Most Brilliant Success of His Career as an Operatic Producer

distance. This inspiring structural arrangement extended almost half way into the house proper. The orchestra had also been correspondingly covered.

When the curtains were separated the picture disclosed was entrancing. The difficulty of representing the forest lake had been successfully overcome by interposing trees between it and the foreground. The light effects were superb. For that bugbear the dissolving decorations from the forest glade to the castle of Montsalvat there was the most impressive arrangement imaginable.

As for the interior of Montsalvat itself we never expect to see anything more inspiring produced on a theatrical stage. Of splendid effect were the two arcades on either side of the dome of

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VON HUELSEN, AS STAGE MANAGER, HERO OF "PARSIFAL" IN BERLIN

[Continued from page 17]

from the standpoint of routine than for vocal quality.

Beethoven's Ninth Symphony has seldom received a performance marked by such reverence, such verve and abandon during the last few seasons as under the bâton of Oscar Fried. The soloists of the evening were not up to the standard demanded in this sublime work, and therefore the general effect was disturbed frequently by vocal impurities. The Philharmonic Orchestra did itself honor throughout the evening.

Début of American Flutist.

Louis Wisman, the American flutist, is an artist of serious ideals whose brilliant accomplishments cannot fail to attract attention. The task set for himself by Mr. Wisman at his Berlin recital in Meister Hall was formidable, his program including the Bach Fifth Sonata, for flute and piano; the Mozart D Major Concerto, for flute, and Jules Mouquet's sonata "La Flute de Pan." Mr. Wisman's interpretations showed not only a remarkable poise and an absolute command of the technic of his instrument, but also admirable musicianship and emotional grasp. So little is the modern audience accustomed to consider the possibilities of the flute as a solo instrument that the variety to be derived from its "tonal palette" was not only an enjoyable surprise to many, but also evidently furnished refreshing diversion from the ordinary instrumental recital.

The sonata by Jules Mouquet, aside from its mere difficulty, contains many novel effects for the instrument. It is thoroughly modern in its makeup, harmonic and melodic; the second movement may be termed the most "grateful," though the work is extremely appealing throughout. Mr. Wisman imparted to it just that haunting grace and warm, luscious tone which it demands and without which the entire meaning of the piece would be lost. A brilliant future may assuredly be expected of this artist.

Emily Gresser's appearances are winning her hosts of new friends and admirers this season. And not only the number of her admirers, but her art itself is rapidly developing. This fact is fully borne out by comments of the press of Hamburg after her recent concert in

the "Harbor City." She was praised for her technic, intonation, harmonics, "vigorous, unwavering bow-stroke" and caressing tone.

New Reger Ballet Suite Here.

At Thursday night's third symphony concert of the "Gesellschaft der Musikfreunde," which Prof. Ernst Wendel conducted with all his customary circumspection and artistic finish, the new Ballet Suite of Max Reger, op. 130, was brought out in Berlin. The six parts of this novelty, described as Entrée, Colombine, Harlequin, Pierrot and Pierrette, Valse d'Amour and Finale, are marked by a clarity of outline, a rather effective characterization and a melodic simplicity none too characteristic of Reger. The motives are lucidly employed and throughout the rhythm is treated with a clearness of emphasis that is wholesome. As so often before, however, Reger begins very promisingly only to drift on later into cleverly executed platitudes. What, for instance, might not have been accomplished with the theme of the Valse d'Amour!

The soloist of the evening, Frederic Lamond, is a pianist who may always be counted upon for a performance of the highest technical and artistic finish. He played Tchaikowsky's Concerto in B Flat Minor with a technical brilliancy at times positively dazzling. How steely metallic, for example, were his staccati in the *andantino*—not to forget his splendid treatment of the rhythm! The artist's chord work in the final *allegro* and his inspiring building up of the climax could not have been better. As accompanist Professor Wendel arose possibly to a greater degree of perfection than as conductor. One of his most characteristic traits is—his carefulness.

Ovation for Fiedler.

At his third concert of this season with the Philharmonic Orchestra Max Fiedler presented a program comprising Beethoven's "Coriolan" Overture, the Symphony in E Minor of Brahms, Dvorak's 'Cello Concerto in B Minor, and "Tod und Verklärung" of Strauss. Fiedler gave a reading of the Brahms symphony such as he only is capable of. It was more than merely doing the work justice—it was an inspiration. Mr. Fiedler's peculiar ability to carve out every detail as perfectly as possible proved of the greatest advan-

tage, especially as in this case the broadness of the general outline was in no way interfered with. The massive, compelling force of Fiedler's progressions, his almost awe-inspiring climax took the auditors by storm. In consequence he received a veritable ovation from the packed house.

About three years ago Enrico Mainardi, the 'cellist and soloist of the evening, came to Berlin as a promising youth in short trousers and we are happy to note that the promise he then gave has been fulfilled in every way. A young man, still in his teens, who treats the double-stops, *glissandi* and rhythmic intricacies of a Dvorak concerto with such mastery, whose tone—occasional accessory sounds excepted—is dynamically so well tempered throughout, who on the whole grasps the none too readily recognizable soul of this composition so thoroughly, is indeed worthy of the reputation that had preceded his advent in this concert. The artist was admirably accompanied by the orchestra under Fiedler.

Liselotte Gerdes, a pupil of the American singing teacher, Frank King Clark, of Berlin, has just signed a splendid contract as contralto with the Court Opera of Neu Strelitz. For the last two years Fräulein Gerdes has been singing at the municipal theaters of Bremen and Dortmund. O. P. JACOB.

Alma Gluck Received With Acclaim in Holyoke

HOLYOKE, MASS., Jan. 24.—Seldom before in the history of music in this city has a singer received such an enthusiastic reception as that given to Alma Gluck, the famous soprano when she sang in the High School Hall on January 20. The concert was the third of a series given under the auspices of the Board of Trade and the Music Club, and every seat in the hall was taken, including many additional chairs made necessary by the overflow audience. Miss Gluck thrilled her audience with Charpentier's "Chevaux de bois," Willeby's "June Morning" and Handel's "O Sleep Why Dost Thou Leave Me?" At the close of the program the audience insisted on encore after encore and Miss Gluck graciously responded with "Will o' the Wisp," "My Laddie" and "From the Land of the Sky Blue Water."

SOLOIST IN ROCHESTER

Alfred Klingeburg Makes Successful Début with Orchestra

ROCHESTER, N. Y., Jan. 26.—Two numbers of universal interest, Tchaikowsky's Fifth Symphony and the Liszt Concerto No. 1 in E Flat were the features of the third concert of the Rochester Orchestra given on January 20. Alfred Klingeburg, the Norwegian pianist, made his first appearance with the orchestra, giving the Liszt work a notable interpretation and responded with an encore to the voluminous applause that followed in the wake of the closing strains.

The orchestra, under the conductorship of Mr. Dossenback, maintained its high standard by a musicianly reading of the Tchaikowsky number. The other compositions played were Bach's "Air on G String," Brahms's "Minuetto," op. 11; "Gavotte Idomeneo," by Mozart and Glazounow's "Waltz," op. 51, No. 2. I. R. B.

Persinger in Musicales of American Women's Club in Berlin

BERLIN, Jan. 19.—Louis Persinger, the American violinist, was soloist at a musicale given to-night by the American Women's Club, and his playing was greatly admired. At the next meeting of the club, on Thursday evening, Mrs. Alfred Schlosshauer, soprano, of New York, and Philip Gordon, pianist, will be the soloists.

Vienna's next Music Festival Week has been postponed until 1915.

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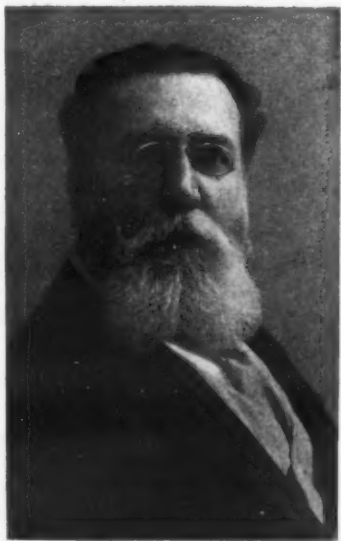
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Why American Singers Often Have Trouble in Singing Operatic Roles in English

Jacques Coini Says They Learn Their Parts Originally in Foreign Languages and in the Transposition Arises the Difficulty—He Tells of His Plans

WHAT must be regarded by cognoscenti as the most important addition to the Century Opera Company was the announcement last week that Jacques Coini has been engaged as artistic director of that institution. Those, who have in charge the affairs of the Century, have shown excellent judgment in acquiring the services of this master of his art and in so doing they have added materially to the chances of their enterprise evolving into an operatic organization of the highest artistic worth.

Mr. Coini's career spans a full score years and one. He has been artistic director at the Royal Opera in Amsterdam, at the French Opera in the Hague, at the Theatre de la Monnaie in Brussels, at Covent Garden, at Liege and Ghent. And he is known throughout Europe for his achievements at these posts. Here in America he is remembered for his four years' service at Oscar Hammerstein's Manhattan Opera House, where he put on some twenty novelties in a manner that won much fame for the house and made another opera house "sit up and take notice." Had Mr. Hammerstein opened his new opera house this season Mr. Coini would have assumed his position there as in the Manhattan days. For it was this that brought him to America this year.

A few days after the announcement was made last week Mr. Coini was sought out by a representative of MUSICAL AMERICA at his New York hotel. Would he begin his work at the Century still this season? Would he make important changes there? These were the things on which with true diplomacy and tact Mr. Coini does not commit himself. "All I can tell you is that I am engaged for next season as artistic director, and the early Fall will find me busily engaged in rehearsals," declared this creator of "atmosphere on the stage." What I shall do at the Century I cannot say now. But I will tell you what I consider my duties to be."

A Native of Holland

A native of Holland, that country which has given us a Julia Culp and a Jacques Urlus—it was Mr. Coini, by the way, who started Mr. Urlus on his operatic career—there is about him that thorough, ever-active manner, that desire to be doing something all the time that has contributed to Holland's position among the nations of the world to-day. Short of stature, yet striking in appearance, he is a definite personality. He commands armies of men and women on the stage, and to do so he has but to express his wishes.

Not only in America has he been concerned with novelties. In 1900 while at Covent Garden he staged the première of Puccini's "Tosca" there with Ternina in the title rôle, De Lucia as *Cavaradossi*, Scotti as *Scarpia*, and Gilibert as the *Sacristan*. And in Holland he staged German opera as well. Two years before the late Heinrich Conried brought to us in America the forbidden "Parsifal," Mr. Coini had put it on in Amsterdam, with Burgstaller as *Parsifal* and



—Photo by Mishkin.

Jacques Coini, Engaged as Artistic Director of the Century Opera Company

Mme. Litvinne as *Kundry*. And in 1907 the first "Mozart Cycle" in German, with German artists especially engaged from leading opera-houses of the Fatherland, was given under his supervision in his native land.

At the Manhattan he was responsible in large measure for the superb productions of "Pelléas et Mélisande," "Salomé," "Elektra," "Thaïs," "Contes d'Hoffmann," "Le Jongleur de Notre Dame," "Sapho," "Hérodiade," "Grisélidis," the new version of Berlioz's "Damnation of Faust," "Siberia," and "La Princesse d'Auberge," performances which will ever be remembered for their fidelity to artistic ideals in the matter of scenic properties and general atmosphere, quite as much as for their musical value.

Did Mr. Coini think that the American public wants a popular-priced opera? Was opera in the vernacular possible in his opinion? To which came the following rejoinder: "The public has shown this season, I am told, that it wants a popular opera-house. I am convinced that this America nation is a big music-loving people. Think of the nationalities which are represented here! It would indeed be curious if they did not desire it. As to singing the operas in English I am of the opinion that it can be accomplished successfully. The enunciation of the language will, of course, cause trouble. This is to be expected for some time. But it will eventually be conquered. Without perfect enunciation so that the audience may understand every word I see no use in it. One might as well sing in Chinese as to sing English indistinctly. As far as the audience is concerned, the effects are not unlike."

"Here is what I have observed. Your American singers, who are now singing opera in English, are many of them unsuccessful in getting their words out clearly. And why? Because the majority of them have learned the rôles in Italian or French when they took them up. They have become familiar with the music in another language. Consequently when they are asked to sing one of these rôles in English they go through the process of transposing their parts, as it were. And they have frequently less time to get them ready in English than they originally spent on learning them in French, for example. The result is that they slur over their words. Add to this the fact that singing in English has been neglected for many years, and you can understand why so many fail in singing it satisfyingly."

American Singers Avoid English Texts

"How do I know this? Well, at the many auditions of American singers which I have been given I have discovered it. Out of twenty American singers who come and sing for me two, volun-

New Artistic Director of the Century Opera Company Gives High Praise to the American Operatic Chorus Girl—Details of a Distinguished Career

tarily, sing something in English. The other eighteen sing in French, Italian or German, without ever asking about English.

"I would suggest a means of overcoming this which I think is practical as well as ideal. Appoint a special man to look after the enunciation of principals and chorus in every opera company that undertakes to sing in the vernacular, a man who will not allow a single phrase to be sung unless every word is clearly spoken. And you will find that there will be an improvement. Then, when opera in English has become established, say in ten years or so, the question of being able to understand what American singers are singing will no longer exist."

"While we are talking," continued Mr. Coini, "I want to tell you how highly I esteem the American operatic chorus girl. It may seem strange to you that I should want to make a point of this, but my experience at the Manhattan has proved to me that nowhere in the world is such splendid material available. I was the first to teach an American chorus Italian and French opera. And what did I find? That these earnest girls were keen, intelligent and able. It was all new to them, and they lived their parts as I had never seen a chorus act before anywhere. The story of the opera being unfolded to them, they work with a zeal to make it impressive, to achieve a big dramatic unit. The European chorus girl is *blasé*; she has been at it so many years, she knows just what is going to happen, she knows that she is only a chorus-girl. For abroad a chorus-girl or chorus-man is a regular profession. Its members are routinized and consequently indifferent in their work."

"In my chorus at the Manhattan Opera House I had many girls of wealthy families, girls who joined so as to get stage experience. Many of them were excellent music-students, too. As I say, abroad the chorus-girl is a chorus-girl all her life. Here what chorus-girl does not have aspirations of becoming a prima donna? Is not her eternal hope that the prima may become indisposed and that she may be given a chance? And it is this that accounts for the fine American chorus we had at the Manhattan. As to the voices, I can only say that the American voices are wonderfully fresh, and capable of great development in massed singing as well as in solo work."

That Mr. Coini had equal success with an English chorus which was also practically "green" when he began to rehearse it will doubtless astonish many who believe the British temperament to be incapable emotionally. The artistic direction of Mr. Hammerstein's London Opera House was also entrusted to him, and he was at the helm "behind stage" during both the Winter and Summer seasons there.

Henri Cain's Compliment

"One of the greatest successes I ever had was with this English chorus. In the production of Nougès's 'Quo Vadis' the acting of the chorus was the talk of London town. Especially in the Tiber scene, where the early Christians come in, where their agony and suffering must be portrayed so that the scene may have its fullest effect, was our success complete. At the dress rehearsal after this scene a man walked on the stage and asked to be introduced to me. I did not know him or he me. He was Henri Cain, the librettist. He assured me that he was 'a hardened man'—I translate literally from his French—but that in this scene the acting of the chorus had moved him to tears, although he had been present at a hundred performances of the opera at various opera houses. It was a compliment that meant much to me."

Mr. Coini is one of those personages who realizes the power of the press and

appreciates it at its full value. Yet he has never kept his notices except those he received after the "Quo Vadis" production in London. The English press gave him columns for his work, declaring that such staging had never been seen in London before. And Mr. Coini might indeed have a notable library of volumes of press notices had he chosen to collect them, for he began his career as a tenor at the opera in Barcelona. After some time there he left the operatic stage to devote himself to the purely dramatic. And for two years he played parts in French comedy to perfect his acting. Later he was well known as a *tenor buffo* after which his work as artistic director had its inception.

It is this that he devotes himself to now and which he loves dearly. All his artistic ideas and ideals *in re* the stage and its properties are supplemented by an excellent musicianship, a complete knowledge of the music of the operas, from the old Italian to the most modern Italian, French and German. A finer equipment it would be difficult to imagine than that which he possesses. What he will do at the Century the season of 1914-15 will reveal. It does not seem unreasonable to expect that under his direction the institution will become a permanent home of "opera in English," one that will be a credit to the men who were responsible for its establishment. A. W. K.

Mr. and Mrs. Reardon in Joint Recital of Songs

Mildred Graham Reardon, soprano, and George Warren Reardon, baritone, gave a joint recital at Locust Valley, N. Y., on Thursday evening, January 22, before a large and enthusiastic audience.

Mrs. Reardon, the possessor of a vibrant and colorful soprano voice, made a profound impression in songs by Whelpley, Foote, Clarke, MacDowell, Tosti and Wynne. She was applauded and obliged to add extras, as was Mr. Reardon, who distinguished himself in excellent interpretations of songs by Russell, Fox, Homer, Kramer, Huhn and the "Toreador Song" from Bizet's "Carmen."

The artists also joined in Goetze's duet, "Still as the Night" and three Tuscan folk-songs by Carrociolo. Winifred Lee Mayhall presided at the piano in an able manner.

Salvatore Giordano's First New York Recital

Salvatore Giordano, the Italian tenor, will give his first New York recital at Aeolian Hall on the evening of February 4. Mr. Giordano, who has had a career of some eight years or more in opera, will be heard on this occasion in songs by Fourdrain, Denza, Arthur Hervey and others, and will honor an American composer by singing two songs of Mary Helen Brown, one in English and the other in Italian. Another feature will be his singing of the Grail Narrative "Im fremden Land" from "Lohengrin" in German, while his other operatic numbers will be two arias by his cousin, Umberto Giordano, the big aria from "Fedora" and the "Improvviso" from "Andrea Chenier." The assisting artists will be Lola Ora Renard, soprano; Anna Amato, pianist. Alberto Bimboni will be the accompanist and will also offer an organ solo, "Christmas in Sicily," by Pietro Alessandro Yon.

Evanston Success Brings Re-engagement to John Barnes Wells

The success of John Barnes Wells at Miss Kinsolving's morning musicale at Evanston, Ill., on January 7, was so pronounced that Miss Kinsolving's patrons have asked her to bring Mr. Wells to Evanston in the near future for an entire recital. On January 15 Mr. Wells was a highly successful soloist with the Apollo Club of Dayton, O.

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RADIUM ADVOCATED AS A POTENT REMEDY FOR VOCAL ILLS

To the Editor of MUSICAL AMERICA:

Besides being an active teacher and singer in New York I have become a student of radium as used for the voice. A certain tenor, a pupil of mine, for the past three years has been able to sing placed and seated tones perfectly up to A flat, but at that point the voice balked. This tenor, too, had been operated upon in Germany, Paris and New York without effect. I recommended him to a physician who directs an institute for the inhalation of radium emanations in this city, which is conducted upon the lines of those now operating at Charlottenburg, near Berlin, and at Joachimsthal, in Austria.

As a result of a long-standing catarrh the tenor of whom I speak had the usual thickened mucous membrane throughout the entire upper respiratory tract. Besides, the trachea was much involved. There was a small growth, half the size of a pea, which impinged upon the cords. At my advice my friend the tenor took a six weeks' treatment at the radium emanatorium, with the most miraculous result. The growth has disappeared. He can now take high C with ease and purity of tone, and feels better in every way.

I feel that singers ought to know that radium, given by the inhalation method, is a savior for the voice. Inflammatory affections of the air passages, such as rhinitis, laryngitis and pharyngitis, retire before it, and once more the artist is able to sing.

The emanation is inhaled. In a short time the secretions of the throat become radioactive and the leucocytes, or white blood-corpuscles, concentrate about the center of infection, remove the toxic matter and tone up the air passages. The same effect is obtained in hypertrophy, or thickened mucous membrane. The cure of hypertrophy is often permanently achieved, and the significance goes far deeper than the mere betterment of inflamed tissue, for the muscularity of the entire singing apparatus is often improved, although, of course, that is not so demonstrable as the

betterment of an abnormal condition.

A potent remedy has come to us. The knife may still be employed with safety upon persons who do not sing, but the vocalist, whose gift would be forever destroyed by an incision made too deeply by the fiftieth of an inch, should take the more scientific method.

As in the case of the tenor spoken of, abnormal growths beneath the cords, such as neoplasms or papillomas, disappear by absorption after treatment by

the emanation of radium. The tissues return to normal. The treatment is painless. The emanation is a gas and is merely breathed. Recovery, moreover, is physiologically normal, for the products of degeneration are passed out with the other waste products. In this way regeneration of the throat is achieved and a new tone given to the vocal mechanism.

On my return to America last year I was suffering from rheumatism, but I took the treatment and was cured. In the emanation of radium the singer has an agent of relief more effective than anything dreamed of by the old "materia medica". Yours very truly,

ARTHUR PHILIPS.

New York, Jan. 19, 1914.

PROTECTING AGED MUSICIANS IN 17TH CENTURY

IN the Regulations of the Saxon College or Union of Instrumental Musicians founded in 1653 there is an altogether unique provision made for the protection of its older members, says *The Etude*. This organization had its regulations ratified by the Emperor (Ferdinand III) and became very powerful. It regulated the fees its members might receive, the education of the young musician and even determined the boundaries of the moral conduct of its members. Its main object was to raise the standard of the musician and music. How it cared for its older members is indicated in the following regulation:

"Since also one might dare to oust an old master of our art out of his office by what way or means, or under what semblance or pretext, it matters not, and to insinuate himself into his post, therefore any man who seeks his own advancement by the above mentioned unseemly means, and ousts another, our college shall dispossess him and his assistants who ought to serve him, and he shall no longer be suffered in it. Inasmuch as venerable age, if accompanied by weakness, easily falls into contempt (all the former long years of great labor, pains and service being forgotten) and youth generally preferred above it; if such weakness and im-

potency in a musician of great age, holding an appointment, should be so great that he cannot fulfil his duties, or only with much difficulty, and that the service of God and other attendances must necessarily be provided for; in that case some one shall be empowered to serve as a substitute for the old man; nevertheless the old man shall enjoy half of the salary and his share of the profits, and all the remaining days of his life he shall be duly respected by the substitute or coadjutor, who shall in all things give the precedence to the old man if he is not unfit, and await the blessing of the Lord; and all he does well and kindly for the old man shall be highly esteemed and regarded by every one, and God Most High shall surely one day reward him and repay him."

Mrs. David S. Rose, formerly Rosemary Glosz, of Milwaukee, who has returned to the concert stage and will make a tour of concerts under the direction of Oscar Condon, New York manager, has left Milwaukee to fill a number of concert engagements, after which she will spend some time in New York arranging for her next season's booking and visit her parents.

A new sonata for violin and piano by Ernst von Dohnanyi was recently introduced in London by Beatrice Langley and Herbert Fryer.

MUSICAL STORMS OF A HUNDRED YEARS AGO

THE "Storm Fantasia" is now a regular item in the program of many recital organists. Samuel Sebastian Wesley used to demonstrate how the storm was produced by pulling out all the stops, placing his arm on the lowest octave of the keyboard and his feet on as many of the lower pedal keys as they would cover. This, of course, was in pure sarcasm.

Looking into the subject, writes J. Cuthbert Hadden in *The Etude*, I find that it was in Shrewsbury that imitations of thunder were first given on an English organ, a Mr. Weston being the performer. On a Sunday in May, 1805, Mr. Weston played at St. Chad's, Shrewsbury, and so great an attraction was his promised imitation of thunder that the congregation was largely increased and £24 was collected.

As may be supposed, other churches soon sought the services of a man who could fill the coffers so easily. The *Salofrian Journal* announced "with peculiar pleasure" that Mr. Weston would repeat his "astonishing performance" at St. Mary's Church on a subsequent Sunday. The building was packed with an expectant crowd; but, alas! at the last moment a strait-laced church warden stepped forward and forbade the bangs. Mr. Weston was highly indignant, and an acrimonious discussion followed in the local papers.

Franz C. Bornschein, of the Peabody Conservatory of Music, played a group of violin solos at the field night of the Florestan Club, Baltimore, on January 20. Among his numbers were his own arrangement of a Brahms "Hungarian Dance" and a recent composition called "My Lady Artful."

Alexander Russell, organist and choir-master of the First Presbyterian Church of Newark, N. J., will present his choir in a performance of Rossini's "Stabat Mater" on Sunday evening, February 2.

CARL FLESCH SCORES TRIUMPH

at his appearances with the New York Philharmonic Orchestra, The Chicago Symphony Orchestra and his recital at Chicago.

HENRY T. FINCK in the "Evening Post," New York, Friday, January 23, 1914.

"Carl Flesch, the great Hungarian violinist, made his American debut last night at the Philharmonic concert in Carnegie Hall and proved himself an artist of the first rank.

"The audience was delighted with his playing, and after several recalls he added two movements of Bach's first sonata for violin alone, which he played as but one or two other living violinists could have played it. A genuine success of a genuine artist!"

MAX SMITH in the New York "Press," Friday Morning, January 23, 1914.

VIOLINIST SCORES IN HIS NEW YORK DEBUT
Carl Flesch Makes Profound Impression in Carnegie Hall

"No visiting violinist in recent years has made a more profound impression at the very outset than Carl Flesch, who played for the first time in New York at the Philharmonic Society's concert last night in Carnegie Hall.

"All the more remarkable was this if one considers how many competitors of the highest standing are at present in the field. But to judge from yesterday's experience—and certainly Beethoven's great concerto in D major, not to mention the two last movements from Bach's sonata in G minor for violin alone, which he gave as an encore, ought to provide sufficient opportunity for an estimate—Flesch need fear no rivals. He is a master of his instrument, and his place is in the very forefront of his profession."

CHARLES HENRY MELTZER in the New York "American," Friday, January 23, 1914.

CARL FLESCH NEW VIOLIN LUMINARY
Hungarian Performer Rivals Ysaie, Elman and Other Great Violinists in Playing Beethoven Concerto at Philharmonic Concert

"At last evening's concert of the Philharmonic Society at Carnegie Hall another sensational violinist was introduced to the music public of New York. This latest rival of Kreisler, Elman and Ysaie is Carl Flesch, a Hungarian musician of lofty attainments.

"With little preliminary advertising Mr. Flesch quietly stepped into the limelight, and after his interpretation of Beethoven's Concerto in D major there is no doubt but that he will remain there.

"His tone is remarkable for its beautiful and rich quality, especially in the high register. Even the greatest violinists seem to find it next to impossible to get volume in their high notes, but this Hungarian musician achieved even that."

WILLIAM ZIEGLER in the New York "Herald," Friday, January 23, 1914.

Foreign Violinist Wins at Début

"Of prime importance was the New York debut of Mr. Carl Flesch, Hungarian violinist. He revealed himself to be a thorough musician and his success with the audience was immediate. His European reputation is well deserved.

"He had ample opportunities in Beethoven's concerto in D major to display his broad musicianship and a tone that not only is large, but also is of more than ordinary beauty."

EMILIE FRANCES BAUER in the "Evening Mail," January 23, 1914.

Soloist Gives Encore at Philharmonic Concert

"An almost unheard-of thing occurred when Carl Flesch made his first appearance in New York as soloist with the Philharmonic Orchestra, under Josef Stransky, at Carnegie Hall, last night.

"His playing of the Beethoven concerto for violin aroused such enthusiasm he supplemented the great masterpiece with an unaccompanied number of Bach, contrary to the tradition of the old organization, where encores do not prevail."

PITTS SANBORN in the "Globe and Commercial Advertiser," January 23, 1914.

"The effect he produced on the audience was beyond question, for it recalled him so enthusiastically that he broke the unwritten law of symphony concerts by playing an 'encore.'"

WILLIAM B. CHASE in the New York "Evening Sun," Friday, January 23, 1914.

"The delighted house sat up at a sudden stop before the last cadenza. A string had sagged. Flesch quietly tuned it up, and then, without a trace of nervousness, he started his best solo passage, signalled to Stransky to join in, and made an exciting finish. There hasn't been heartier applause at a debut."

GLENN DILLARD GUNN in the Chicago "Daily Tribune," Saturday, January 10, 1914.

"It is easy to understand Germany's desire to claim Mr. Flesch, for he is one of the great violinists of the present."

KARLETON HACKETT in the Chicago "Evening Post," Saturday, January 10, 1914.

"It seems as tho in these later days there were a surprising number of violinists of the first rank, and whether or not it takes a bit of crowding they will have to make room somehow for Mr. Flesch, since there is no denying him a place."

"You feel in Mr. Flesch all the time this combination of intense emotional sense and of the logical brain, which must be the foundation of all great art."

ERIC DELAMATER in the Chicago "Inter-Ocean," Saturday morning, January 10, 1914.

"The cantilene passages were of delicious timbre, and whole festoons of delicate contrapuntal traceries were made exquisite by the shading of the tone and by the dynamic inflections. The interpretation of the first movement will remain in memory as an exceedingly scholarly reading of Brahms."

MAURICE ROSENFELD in the Chicago "Examiner," Saturday, January 10, 1914.

"Throughout the long and difficult work Flesch played with technical clarity, with keen rhythmic accentuation, with tonal warmth and with elegance of style, and made a flattering success, so that he added another piece as an encore."

FELIX BOROWSKI in the Chicago "Record-Herald," Saturday, January 10, 1914.

"Concerning the presentation of Brahms's violin concerto it is difficult to decide whether greater enthusiasm should be expressed for the masterly performance of the solo part by Mr. Flesch, who made his first appearance here, or for the not less masterly fashion with which Mr. Stock interpreted the score."

GLENN DILLARD GUNN in the Chicago Daily "Tribune," Monday, Jan. 19, 1914.

"In recital he is the same earnest, sincere and competent musician who can deliver the message of the Brahms concerto with such dignity and authority."

FELIX BOROWSKI in the Chicago "Record-Herald," Monday, Jan. 19, 1914.

"The violinist played all these things with remarkable art and skill. The concerto by Paganini disclosed a technique of impeccable quality."

KARLETON HACKETT in the Chicago "Evening Post," Monday, January 19, 1914.

"A technique second to no artist."

CLARENCE EDDY in the Chicago "Daily News," Monday, January 19, 1914.

"His playing gives one the impression that underneath the balanced exterior, unquenchable fires struggle to break their confinement."

MAURICE ROSENFELD in the Chicago "Examiner," Monday, January 19, 1914.

"Mr. Flesch's virtuosity is remarkable for its breadth of style and for its sincerity, for a certain aloofness and poise which renders it rather unique."

IN AMERICA UNTIL APRIL 15th, 1914

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To Sing Bohemian Folk-Songs for President Wilson's Household

Louise Llewellyn, American Soprano, Wins Unique Place as a Student and Propagandist for National Melodies — She Tells How She Became Interested in This Field

PROBABLY no singer before the American public to-day has devoted herself to a more careful study of the folk song than has Louise Llewellyn, the soprano who is making a tour of the leading cities, giving unique recitals. The other day she appeared before 1,300 Bohemians in Chicago, singing the songs of their homeland and winning their distinct approval.

Next week Miss Llewellyn will sing for President Wilson's household at the White House in Washington.

The Daily *Svornost*, of Chicago, a Bohemian newspaper, sets forth her views on the folk-songs as follows:

"I think I can truthfully say that nothing has ever brought into my life so deep and extensive and ever-increasing a joy as the study of folk songs. I took it up about four or five years ago as a consolation for having failed in an attempt to become a serious composer. I went to the Schola Cantorum in Paris to study composition under Vincent d'Indy, only to realize the futility of trying to compete or to cooperate intelligently with students and composers who had learned to express in musical symbols and sounds along with their A B C's.

"Our great master, d'Indy, threw a particular piquancy into his illuminating discussions and explanations of the *chanson populaire*. Seated at the piano, playing and singing in a funny little dry falsetto voice, the rounds and couplets, the soli and refrains, now from Brittany, now from Normandy, from the romantically fertile Basque country, and from his own Vivarais, he seemed to coddle their quaint humor, their plaintive tenderness, and somber melancholy with a sort of hovering intimacy as a mother holds the varying moods of her child close in the embrace of a compassionate understanding.

"It was an experience from which I could not, somehow, recover, so I began to continue an investigation of folk-songs outside the class room, seeking every-



Louise Llewellyn in Bohemian Costume

where for suggestion and material from all people and nations.

"Singing first the miscellaneous programs of folk-songs in different lan-

guages (for which I have a natural love) I began later to prepare special series, devoting the entire evening or afternoon in an endeavor to establish the character of one race or nation, and singing the songs in the national costume.

"My meeting with Mrs. Vaská, wife of the former cellist of the Sevcik Quartet of Prague, came about through mutual friends about two years ago, shortly after their arrival in America, and to her I owe a veritable renaissance in my career. Not only did she bring to me the inspiration of her own irresistible and delicate musicianship, mingled with a lofty and selfless patriotism and bountiful generosity, she brought to me the expression of my lifelong ideal in music—a music that justified and continues to justify any personal sacrifice which an artist must make in the name of his art: a music which enhanced the whole aspect of life itself.

"Bohemian songs have awakened in me a deep interest in the nation that has given them being, and an insatiable desire to reach the soul, of which they are the tangible translation.

"In spite of the prevailing idea to the contrary, I have found the difficulties of the Bohemian pronunciation less terrifying than those of some other languages, though I have studied enough of the grammar and construction to be prepared for a pretty stiff tussle. The superficiality of many singers in pronouncing the syllables of a language of which they know nothing, is extremely distasteful to me; and however great may be the mental and material obstacles, I am determined not only to sing Bohemian songs, but to know, as well, the country and its spoken language."

METROPOLITAN ORCHESTRA EQUAL TO ANY IN WORLD

[W. J. Henderson in New York Sun]

A correspondent writes to the musical editor of *The Sun* to inquire why all the critics ignore the excellent playing of the orchestra at the Metropolitan Opera House. This gentleman quotes Mr. Barrère, an orchestral virtuoso of the first rank, as declaring that under Toscanini and in "Tristan" the Metropolitan Orchestra is the equal of any other in the world.

Mr. Barrère's opinion is perfectly correct, as far as it goes. *The Sun's* observer, however, will not hesitate to go further. The most noted opera orchestras in Europe are those of Vienna, Dresden, Paris and La Scala, Milan, Berlin, London and Rome have to be content with secondary positions. About St. Petersburg the present writer cannot speak with so much certainty, but relies on the reports of others quite competent to make such reports. Their opinion places St. Petersburg in the second rank.

It is likely that a consensus of critical opinion—if such a thing could be obtained in Europe without national bias—would concede to the orchestra of the Imperial Opera at Vienna the first place. The second place would probably go to the splendid orchestra of Dresden. *The Sun's* chronicler cannot speak of the leading opera orchestras of Europe except as they were four or five years ago. In recent seasons this writer has endeavored to seek places where opera singers did not break in and squeal.

The Germans still take off their hats when they speak of Schuch and the Dresden orchestra, and they look annoyed when the Austrian says, "But Vienna." Much used to be said about the great festival orchestra of Bayreuth, which when this writer last heard it was conducted by Muck and Siegfried Wagner, and of the orchestra of Munich, over which when he last heard it waved the bâton of Mottl. From all reports which have come hither the

relative excellences of these orchestras have not altered.

Vienna's Better in Strings

The Bayreuth orchestra at the time referred to was not as good as the present Metropolitan; the Munich orchestra was considerably worse. The Vienna was better in strings, but no better in the other departments. Its ensemble was matchless in precision, in rhythmic incisiveness; but in delicacy of nuance, in pliability and in general richness of tone it was not superior to the Metropolitan. Although at that time Mahler had it under his rigid rule, it did not excel the Metropolitan as a responsive instrument. In string quality it was and, according to report, still is the finest in the world.

The Dresden orchestra was admirable in material throughout. Its tone was magnificent and its virility, its tremendous bravura style of playing was quite irresistible. But it was incapable of the exquisite finish which is the chief feature of our "Tristan," our "Manon," our "L'Amore dei Tre Re." I make no hesitation in saying that I never heard such orchestral playing in any opera house in Europe as that done in Montemezzi's opera under Mr. Toscanini. It is only just to add that our orchestra to-day plays under both Mr. Hertz and Mr. Polacco better than any of the much-lauded orchestras of Europe, with the possible exception of those of Vienna and Dresden.

The Paris Grand Opera orchestra is

poor. That of the Opéra-Comique is better, and here there is at times a real rivalry for the Teutonic orchestras. The Scala orchestra is one of the best, but Mr. Toscanini will doubtless admit, if asked, that he is perfectly content with his present instrumental army. The London orchestra is good, but not distinguished.

As to European Gibes

The Metropolitan Opera House, despite the continued denial of the facts by European papers, has one of the best and most complete permanent organizations in the world. M. Lalo's gibe at it as only a "casino" was clever, but not well grounded. Mr. Siedl, the technical director, has no superior in Europe in his line. Mr. Setti is one of the best of chorus masters. Mr. Speck and Dr. Horth are competent stage managers, the chorus is admirable, and the orchestra is on the whole the equal of any other in the world, not only in "Tristan" under Mr. Toscanini but also in all other works which have had proper rehearsal.

Let it be added to this comment that M. Lalo meant by a "casino" a theater of the kind found at fashionable European resorts, where performers from Paris or elsewhere occasionally appear. The French critic should be informed that the only "casinos" visited by Mme. Destinn, Miss Farrar, Miss Bori, Mr. Caruso, Mr. Amato, Mr. Gilly, Mr. Griswold, et al., are located in Europe. These singers and numerous others are engaged by the season at the Metropolitan Opera House and are members of the unequaled permanent organization of that institution.

NEW SYMPHONY ORCHESTRA ADVANCES IN WICHITA

Schubert's "Unfinished" Played under Lindberg Bâton—Mme. Ohrman Pleases as Assisting Artist

WICHITA, KAN., Jan. 24.—Although the Wichita Symphony Orchestra, composed of fifty of the best musicians in the city, under the conductorship of Theodore Lindberg, only started on its career this season, it has made rapid progress. The second concert, at the New Crawford, on January 18, showed the orchestra's growth in its study and interpretation of great symphonic works. Schubert's "Unfinished" Symphony was the masterpiece essayed, and the skilful and intelligent reading it received brought forth warm and spontaneous applause from the large audience. Excerpts from Mascagni's "Cavalleria Rusticana," which included the "Intermezzo," "Easter Quartet" and a harp solo, and Saint-Saëns's "Danse Macabre" made the second part of the program. Berlioz's "March Hongroise" from "The Damnation of Faust" and the Prelude to Wagner's "Meistersinger" were the closing numbers.

Mme. Chilson Ohrman, coloratura soprano, was the assisting artist. Mme. Ohrman was especially happy in an aria from Thomas's "Mignon," and she gave two encores, one of which was "The Last Rose of Summer," the singer playing her own accompaniment. The end of the concert developed into an ovation to Conductor Lindberg and the men of the orchestra.

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"MUSICAL AMERICA'S" OPEN FORUM

Ready to Give Authentic Private Information

To the Editor of MUSICAL AMERICA:

As your columns are so courteously open to every good cause I am writing to contribute my share in clearing the matter of "American Students Abroad." Mr. John C. Freund has in his unselfish way done a great favor to all the American music students, to their parents, and to the patrons who were ever eager to give money for study in Europe by starting a campaign of appeal to the public conscience.

I have for many years investigated along the lines now being discussed and can give authentic private information to any mother wishing to hear details. Of ten thousand music students thus sent to Europe, possibly one or two ever rise to artistic fame. That is the average verified to a gentleman in New York who asked the American Consul at Milan for statistical information. That a few mothers are incensed at the statements of Mr. Freund and other notable persons because their daughters are studying abroad, proves that they consider their own particular case important enough to outweigh the appalling average and therefore can carry no weight.

Of course, we all know that the girl who can be tempted to be immoral at all may be tempted anywhere; but emotions often slumber in the seemingly firm moral people, and all things considered it would be better for any girl to experience love's awakening, moral or immoral, near enough to the people who love her, so that the emotional influence may be well balanced by sound and loving advice.

(Signed)

ANNA E. ZIEGLER,
Director of the Ziegler Institute
of Normal Singing, Inc.
New York, Jan. 2.

A Work Worth Doing

To the Editor of MUSICAL AMERICA:

The more you uncover error the greater it becomes, and I think in awakening our American singers to the advantages of study at home you are uncovering a deep-seated worm of vice that is turning and twisting as the light of truth falls upon it. Who has not seen the American girl return from Europe "robbed of everything," as Mr. Damrosch has said? To deny it is to acknowledge a sleep that would outrival Rip Van Winkle.

No one would include all American girls in a statement pertaining to the morals of some, but it seems to me that those interested on the other side are trying to make us lose sight of the real question, "Do we have to go to Europe to study voice?" I say "No!" I am an American singer, and my press clippings and appearances with artists of international fame answer again, "No, it is not compulsory to study in Europe. It is necessary for Americans to awaken to what they have at home."

I know of a man in Missouri who went to France in the hope of finding a water that would restore him to health, and after spending a great deal of money he was informed by a "world-renowned specialist" that the only water that would do him good was in Excelsior Springs, Missouri, U. S. A. And the man returned to find the springs ten miles from his home.

In the music world it requires courage to be an American in America. When I gave my recital at Aeolian Hall last Fall they called me "courageous" because I used exclusively songs by American composers—but you, Mr. Freund, have faced nations.

I doff my hat to you! If I am "courageous," you are the Prince of Courage. All honor to one who is not afraid to fight when the cause is just! Sincerely,
PERCY HEMUS.

253 West 42nd Street,
New York, January 24, 1914.

Families Make it Hard for Students to Work at Home, Says Mr. Ganz

To the Editor of MUSICAL AMERICA:

I have read Miss Gluck's interview in your paper, and I must say that I well understand the consternation it has cre-

ated here in the American circles. In the name of my American pupils, I protest against the general accusations which are contained in the pithy paragraphs 1 and 3. Miss Gluck was good enough to "go" for the vocal students mostly. There are—everywhere—things that are not right—here in Europe just as over there in America. But it is very wrong to generalize in this way.

I personally appreciate your efforts of helping the American student. When on tour in the United States, I always preach one thing: that pupils should not go to Europe too soon. There are so many great and wonderful teachers in America. Everybody knows it. But, on the other hand, how many American students have told me that they were unable to study right at home, on account of the lack of understanding and appreciation in their families. That's where the atmosphere is missing, not in the big concert halls of the American cities.

When America will have had three and four generations of musically trained people, there may be—over there—a greater musical life than ever existed anywhere. The musical and artistic progress of America has been astonishing in the last few years—notwithstanding the "movies" and Tango—which, by the way, are just as numerous in Berlin as in New York.

But Miss Gluck's article wants to make us believe that there is no atmosphere in Europe! This is certainly a very peculiar view of conditions. To understand a country you must have lived in it, and played or sung in it, if you are so qualified. I know the United States. My appreciation of musical conditions over there has never changed. Since first I played in your country I have given the same programs in New York, Boston, etc., as well as in the smaller towns out West or South, and I consider this my compliment to American audiences. My respect for them is as sincere as for my European ones. This fact entitled me, I believe, to write you these few lines.

Believe me, with many greetings, to be yours sincerely,
RUDOLPH GANZ.

Lutherstrasse 26,
Berlin W. 62, January 13.

In Defense of the Competent Teachers and Better Grade of "Pensions" in Paris

To the Editor of MUSICAL AMERICA:

In your issue of December 27 I have just read an interview with Alma Gluck that deals with the perils of student life in Europe. She draws a very black picture, and for the sake of American parents who have girls who are studying abroad I would like to correct one or two of her statements. In this interview Alma Gluck appears to have said that in the whole of Europe there are possibly ten voice teachers who are capable and conscientious.

In Paris alone it would be easy to count ten or more vocal teachers to fulfill these requirements. To mention names would involve a discussion on methods and merits. I am basing what I have said upon the fact that more than ten of the vocal teachers here have pupils whom they have trained and who are doing well in professional life, and this surely is the best and only proof of the capability of their teachers? Further, I would like to say that there are many pensions in Paris where students may live well and happily at the cost of a dollar and a half to two dollars a day. This estimate is a high one and it is possible to live well for less. Personally, I would like to say that I have never seen or even heard of the dens of vice that Alma Gluck mentions, though of course I am willing to take her word for it that they exist. They must, however, be so rare as to be easily avoided. I would like to lay special stress upon this point, and to state that I know what I am talking about, having lived as a student in Paris, Berlin, Dresden and other cities, in France, Germany and Italy.

In Europe, sections and races are closely packed together; we have ceased to make racial distinctions in matters of art; we judge people by the standard of excellence that they represent, and of this standard alone.

To state, as Alma Gluck states, that

we Europeans judge Americans on the merits of a few stray tourists is liable not only to create an utterly false impression, but also to cause very grave offense. The extreme *nouveaux riches* surprised and amused us twenty years ago. But they did not surprise and amuse Americans, and is not this specimen of humanity becoming extinct, even in America?

Since I am only writing to refute the charge that we judge Americans by their pocketbooks and to assure parents that with a very small amount of care their children need not necessarily fall into the hands of "charlatan teachers" or live in pensions where "lies and bedfellows are swapped" I will not enter into the question of the advantage of European study. But I would like to add that I am greatly in favor of a propaganda that will relieve European teachers of an embarrassing situation and will solve the problem of the young American who comes to Europe to study and according to the nature of things is doomed to return with a sore heart and an empty pocket.

Many Americans make for themselves a certain reputation in the musical world of their own cities. They work and save, dreaming that a few months of study over here will complete a musical education that they believe to be almost perfect. They arrive with their small savings and their great hopes, only to learn that something is seriously wrong. Perhaps they have no knowledge of the classics, perhaps they have some fundamental fault of technique, some fault that only months of patient work can eradicate. Instead of the few finishing touches that they expected they find themselves put back into the kindergarten. Time and money are both lacking, in the struggle to assimilate and apply new ideas; they inevitably, for a time, unlearn their little modicum of skill. The crisis comes, all too soon, when they must go back to America, and they find themselves in a far worse position than the one that they were in before they came to Europe.

The disappointment of it all, the sensation of having been defeated, the knowledge of not having "made good" has ever been the cause of cases of suicide among foreign students.

On the other hand, the names of many European masters have so often been used by students, who, after a few lessons, christen themselves "pupils of So and So," that nowadays many celebrated teachers refuse to take foreign pupils unless they consent to remain for a specified length of time.

This being so, MUSICAL AMERICA is doing a great work in bringing forward the fact that Europe may be a dangerous place for the American student.

And the sooner the American student realizes that there are certain things that he can learn equally well and equally thoroughly in his own country, the better will it be, not only for him, but for the much-abused European teacher.

It made me sad to read Alma Gluck's tornado of scorn against Europe, "the mother of all the arts," and with the memory of my own concert tours in America fresh in my heart it made me sad to think that Alma Gluck, or any other American, can seriously believe that we Europeans estimate Americans solely on the amount of money that their pocketbooks contain. Believe me,

Yours very truly,
ESTHER SWAINSON.

19 rue Monsieur,
Paris, Jan. 14, 1914.

Urges More Hearty Cooperation from Visiting Musicians on Tour

To the Editor of MUSICAL AMERICA:

As you are making such a fine plea for recognition of musical culture, taste and knowledge in the United States, will you not go further in your cause by urging a broader view and appreciation of good work among fellow-musicians for the sake of the art itself, regardless of personality and locality?

Is musical art possible at the present time only in metropolitan centers, or can artistic work stand as such in some of the so-called provinces? An incident in Buffalo forcibly illustrates the difficulties encountered by local musicians

from the lack of cooperation on the part of outside musicians engaged for a production. The Clef Club Chorus of Buffalo, Alfred Jury, conductor, recently gave Mendelssohn's "Elijah," the New York Symphony Orchestra assisting. The following from the Buffalo Express speaks for itself:

"It is rare to hear a presentation of 'Elijah' where the chorus shows such surety as did the Clef Club last night. Mr. Jury's tempi in the various choruses were admirable and according to the best traditions of the oratorio." And again in a later issue:

"It is only due to the Clef Club to state that the one discrepancy in the choruses of Mendelssohn's 'Elijah' last Thursday evening was not at all the fault of the chorus, but the result of the orchestra's misunderstanding of the conductor's beat. Mr. Jury cautioned the men at the morning's rehearsal with regard to the tempo of this particular number, and it was carelessness on their part in taking the movement too fast that brought about the trouble."

"In one of the solos, also, the orchestra failed to observe the conductor's beat, and the result was narrow escape from disaster. An orchestra member boasted at the rehearsal of the ability of the men to 'play the oratorio backward,' but a little more surety and precaution in playing it forward would have added to the smoothness of the ensemble."

When a prominent orchestra is engaged for a production is it not just to expect serious interest in the production's artistic success, especially from musicians of reputation rather than an attitude of carelessness and derision on their part?

M. B.
Buffalo, N. Y., Jan. 20, 1914.

Tone-Production and the Breath

To the Editor of MUSICAL AMERICA:

"What is tone?" is one of the questions which every voice teacher should be made to answer, according to a letter from Seattle in MUSICAL AMERICA'S Open Forum of January 24. This correspondent later defines tone herself as "controlled breath."

In MUSICAL AMERICA of October 11, 1913, Dr. F. S. Muckey, who has done valuable investigational work at Columbia University on voice production, gave

[Continued on next page]

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"MUSICAL AMERICA'S" OPEN FORUM

[Continued from page 22]

the following criticism of this conception of the voice as breath, which I quote:

"Breath is an air current; that is, the particles of air move steadily forward as do the particles of water in a stream. The voice (air-waves) travels at the rate of 1100 ft. per second, which is equivalent to 750 miles per hour. According to this definition of voice we would have an air current traveling seven times as rapidly as a hurricane."

Tone can only be air-waves whether produced by a human voice, a violin, an oboe, a tympanum or any other musical instruments. If tone is breath why can tone be produced in so many ways and by countless instruments which do not employ breath.

The Seattle letter also contains the following: "The oral and nasal cavities having bone walls the thin layer of skin over the face and head does not interfere with the vibrations."

Are we to suppose from this statement that the voice can scatter in all directions from the head, and flows freely through eyes, ears, skull, etc., without using the ordinary channels of the mouth and nose?

Another statement: "In order to have tone there must be plenty of breath in the lungs—the deeper the breath the more beautiful the tone."

Beauty or good quality of tone can only be effected by two factors. These are the size and shape of the only resonance cavities possessed by the voice mechanism—the pharynx, mouth and nose, and the free swing of the vocal cords, as a whole to produce the fundamental tone and in segments to originate the overtones. Changes in quality in correct voice production, therefore, can be secured only by a change in the size and shape of these resonance cavities, and are principally produced by changes in the position of the tongue and lips.

Your agitation, Mr. Freund, is sadly needed when a self-styled "singer and teacher of many years' experience" is sponsor for such erroneous ideas on voice production as I have brought to your attention.

Yours very truly,
New York City. A. M. PARKER.

Gustav Becker Not to Give Up Piano Instruction

To the Editor of MUSICAL AMERICA:

Perhaps because a number of my pupils are members of the dramatic profession, perhaps because the *Dramatic Mirror* recently published an article by me on the relation of music to the dramatic art, a rumor seems to have become current that I have retired from the profession of music-teaching and become a teacher of elocution.

I love music too well and I love to teach music too well to give it up in order to adopt any other profession or any business career.

I am having a very successful season, with plenty of gifted pupils, devoted to their art. I respect and admire the art of dramatic expression, and those of its exponents to whom I teach music, especially as applied in piano playing, find that a musical education is the one thing needful to give grace, beauty, symmetry and generally greater effect to the actor's art—but I have no intention of teaching

anything but music, and I would be glad if you would make this generally known.

Yours very truly,

GUSTAV L. BECKER.

Æolian Hall, West 42nd St.,
New York, Jan. 24, 1914.

New Orleans Orchestra Situation

To the Editor of MUSICAL AMERICA:

My attention is called to the report of your New Orleans correspondent in your issue of January 3, relative to the Symphony Orchestra situation in New Orleans. With undoubtedly the best intention in the world to aid, his report nevertheless is misleading and his criticism without foundation.

The New Orleans Philharmonic Society, in a very sincere effort to carry out one of its purposes (that of developing local musical talent) through its board of directors officially indorsed the plan of Prof. Ferdinand Dunkley and gave him the right to use the name "New Orleans Philharmonic Orchestra." They had faith in Mr. Dunkley, who recently returned here after several years' absence on the Pacific Coast. The directors did not have the same faith in the plan or the leader of another orchestra, which for some three or four years had endeavored to give New Orleans this form of musical equipment. While there is difference of opinion as to the artistic success of these efforts, there is no doubt about their financial failure.

The Philharmonic Society had a perfect right to act on its own judgment, and while there is certainly no room for two orchestras of this character there was no reason, in their opinion, why the other having utterly failed they should not encourage a leader in whom they reposed confidence. The result of the controversy will probably result in New Orleans having no orchestra at all, at least for this year.

The Philharmonic Society has had a remarkably successful career since its reorganization some ten years ago, and has a membership of something over eighteen hundred, or the full capacity of the Athenæum, and through the support given it by music-lovers it began to give not less than five concerts at each season. As membership in the Philharmonic Society costs only \$3 a year, it will be seen that some of the best musical attractions in the world have been given in New Orleans at a cost of sixty cents each. This has brought this character of musical ability within the reach of a great number of people, who, at a higher cost, would otherwise be deprived of this privilege and advantage.

I mention the above facts merely for the purpose of showing that the Philharmonic Society is being operated with good judgment and on sound principles and that they are entitled to the full respect and confidence of those who desire musical pleasure and improvement. Therefore their action with respect to Professor Dunkley's Philharmonic Orchestra was well within their rights and was unquestionably the expedient thing to do, owing to the failure of the other orchestra to make good. It may be taken for granted that the members of the Philharmonic Society regret as much as any that this orchestra was not a success, but as they believed that success could be brought about through coopera-

tion with Professor Dunkley, they unanimously decided to support him. Yours truly,
M. B. TREZEVANT.
New Orleans, Jan. 16, 1914.

NATIVE COLORATURA SINGER ENGAGED FOR METROPOLITAN



Mabel Garrison, American Soprano, to Sing with Metropolitan Opera

Mabel Garrison, a young Baltimore coloratura soprano, a pupil of Oscar Saenger, has been engaged for the Metropolitan Opera Company by Giulio Gatti-

Casazza. Miss Garrison is said to possess a beautiful coloratura voice and is a splendid artist. Miss Garrison has had two years' experience in grand opera in English, having sung the rôles of *Gilda*, *Lucia*, *Violetta* and *Filina* with the Aborn Opera Company.

While singing in the Saenger studio Miss Garrison came to the notice of Andres de Segura, basso of the Metropolitan Opera Company, who advised her to sing for Mr. Gatti-Casazza, which she did a few days ago. She was immediately engaged. In private life the soprano is the wife of George Siemmon, formerly a member of the faculty at Peabody Conservatory of Music in Baltimore, where she received her early training.

GLUCK A SUNDAY SOLOIST

American Soprano and Tenor and Algerian Baritone in Opera Concert

LAST Sunday evening's concert at the Metropolitan Opera House brought forward a former popular member of the company as a featured guest, and the audience gave Alma Gluck a most cordial reception. The other soloists, Lambert Murphy and Dinh Gilly, likewise aroused great enthusiasm.

The "Casta Diva" aria from "Norma" was Mme. Gluck's first number, but it was after her group of songs later in the evening that she made her greater success with her hearers. The group consisted of Rachmaninoff's "Peasant Song" and two of Rimsky-Korsakoff's compositions, "A Song of India" and "Shepherd Lehl," the last named especially being sung with much charm of voice and style. The applause did not subside until she had added three extra numbers, Thayer's "My Laddie," Spross's "Will o' the Wisp" and Cadman's "Land of the Sky-Blue Water."

Mr. Murphy's pure, fresh tenor had congenial vehicles in an aria from "Romeo and Juliet," Holmes's "Irish Noël," Brogi's "Sogno d'Amor" and Leoncavallo's "Mattinata," while Mr. Gilly sang the Prologue to "Pagliacci," Brogi's "Visione veneziana" and Bizet's "Le Gascon" and "Briolage, chanson du laboureur Berrichon" with opulent tone. The orchestra was conducted by Richard Hageman and the piano accompanist for Mme. Gluck was Arthur Rosenstein.



The Schola Cantorum of New York

KURT SCHINDLER, Conductor

Reviews of Leading Critics on First Concert of Present Season, at Carnegie Hall January 20, 1914:

Press:—However, Verdi's dramatic "Stabat Mater," which had its first public performance in America with orchestral accompaniment, was sung beautifully, the attack, the sustained and vibrant tone, the dynamic elasticity and the delicate phrasing of the chorus inspiring genuine admiration.

Even more remarkable, perhaps—certainly delightful from every point of view—was the performance of Schubert's exquisitely dainty and melodious Serenade, opus 135, for women's chorus and mezzo-soprano, in which Julia Culp, the famous Dutch lieder singer, sang the solo voice.

American:—To Kurt Schindler, an Apostle of the Beautiful, is due much of the credit for the achievements of The Schola. His scholarship is not his only asset. It is eked out by his ambition and his unwearying artistic curiosity.

Mail:—The very large organization that appeared last night was thoroughly plastic in his hands. It has mastered such details of concerted singing as attack, unity of phrasing, intelligence of interpretation and freedom of delivery. The singers seem to be schooled in tone and singing principles, and to have sung the music which was offered bespeaks musicianship.

Evening World:—Mr. Schindler has trained a chorus worthy of respect. Especially good is his soprano choir. His programme, which was largely new, was lofty and difficult and he is to be congratulated upon having presented it adequately.

Evening Sun:—The former MacDowell Club chorus raised to a total of a hundred women and seventy-two men, sang as they have not done before under Kurt Schindler's baton.

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H. E. KREHBIEL
Music Critic of the
New York Tribune

Says:—

Frederic Martin,
Basso,

At the Christmas Performance of the Messiah by the New York Oratorio Society, gave the finest illustration of the true Oratorio style that this season has brought forth.

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THREE NOVELTIES IN DAMROSCH CONCERT

Violinist Kolar Wins Success as
Conductor-Composer—Flute
Fantasy Welcomed

No more zealous promulgator of orchestral novelties can be found than Walter Damrosch, and his New York Symphony Society program of last Sunday afternoon contained no less than three "first times" of modern works. To preserve the symmetry of the program the conductor had represented the classic school with Beethoven's Eighth Symphony, performed with admirable spirit, and an aria for Handel's "Julius Caesar," in which Florence Hinkle's pure soprano and dignified style were happily employed.

Most important of the novelties was the Symphonic Suite of Victor Kolar, one of the orchestra's first violins. For the conducting of this work Mr. Damrosch withdrew in favor of Mr. Kolar and the young composer acquitted himself ably in this rôle. He also won an undoubted success in his creative capacity, the applause increasing after each movement until he received numerous recalls at the close.

The young Bohemian has followed his master, Dvorak, in reflecting American folk songs in this suite, which he had thought of calling "Americana." "Massa's in the Cold, Cold Ground" is employed freely in the third movement, which the audience received with especial favor, and bits of "Old Folks at Home" and "Yankee Doodle" are also discerned. Mr. Kolar has also given place to what has been called "glorified ragtime." While the introductory movement was perhaps somewhat over-elaborated, the suite was well constructed, interesting in content and colorful in its instrumentation.

Another favorite with the audience was the Fantasy for Flute of Georges Hüe, and so fluently and brilliantly was it performed by George Barrère that its

Gallic grace and delicacy made an irresistible appeal. Another effective novelty was Lekeu's Adagio for Strings, which suffered somewhat, however, through its following the delicate Hüe fantasy. K. S. C.

A New Grieg Funeral March

[Henry T. Finck in the N. Y. Evening Post]

The most impressive feature of yesterday afternoon's Philharmonic concert was the first performance of Grieg's woe-begone song, "At Mother's Grave," as arranged for orchestra by A. Walter Kramer. This young composer, several of whose songs have been mentioned favorably in these columns, has shown in this transcription a surprisingly correct instinct for selecting tone colors that most poignantly emphasize the agony expressed in Grieg's heartrending song. It seems strange that he himself did not think of orchestrating it, for its overwhelming grief seems too great to express with voice and piano alone. The piece was played as a "Lento Funebre," and it is safe to predict that it will become as great a favorite as "Aase's Death," which is played at so many funerals. The list of great funeral marches is surprisingly small. In adding to it a masterwork Mr. Kramer has done a deed of international importance.

Choirmaster Sprague Organizes Oratorio Society in Toledo

TOLEDO, O., Jan. 22.—Herbert Foster Sprague of this city has organized an oratorio society and will give Handel's "Messiah" in the Spring. On the occasion of the installation of the new Bishop Coadjutor Du Moulin, at Trinity Church, of which Mr. Sprague is the organist and choirmaster, two combined choirs of St. Marks, Trinity, St. Andrews, St. Cecelia Society, St. Paul's and Trinity Sunday School, numbering 175 voices, sang various numbers.

The Amateur Opera Society of Philadelphia, under the direction of Helen Pulaski Innes, which gave "The Geisha" with much success last Spring, has begun rehearsals for its next production, "The Runaway Girl," to be given for one week in May at one of the leading theaters.

LOS ANGELES FARES WELL IN CONCERTS

Bachaus Recital Reveals His Individuality—Miss Parlow with
Women's Orchestra

LOS ANGELES, Jan. 14.—Southern California's usual reception to a pianist was given to Wilhelm Bachaus this afternoon, on the occasion of his recital under the Behymer management. This is the way the Southern California Jupiter sends down his blessings on musical artists: Rain, almost without fail, for pianists; sunshine, almost as surely, for vocalists.

Mr. Bachaus presented a program that was rather of the conventional order, save that the usual Bach and Mozart were omitted, and the recital opened with a Brahms rhapsodie, rather unusual in view of the fact that it was followed by Scarlatti. During the first part of the program, it was felt that Mr. Bachaus was rather cold in his playing, though possessed of a wonderfully facile technique. However, in the Chopin numbers following he played with considerable sentiment—not the sentimentality of the younger Italian players, for example, but that of the self-contained German school.

Mr. Bachaus's interpretations are of the safe and sane variety. At times they differ from other artists'. But why not? If all pianists were cast in the same iron mold, one would know exactly what he was going to hear—and would not have to go. The bigger the man the more his ideas are worth and the more right he has to have different ideas.

In spite of the financial vicissitudes of the Los Angeles Peoples' Orchestra, that body, under Hans Linne, has given several attractive programs. The last one, Sunday, was something better in caliber than the preceding. There was the "Freischütz" Overture, two Hungarian Dances of Brahms, the prelude to the third act of "Lohengrin" and two more popular numbers. And the orchestra

was particularly fortunate in its soloist, Alfred A. Butler, who played the first movement of the Tchaikowsky Piano Concerto. Mr. Butler brings to his piano work a larger mentality than is usual and, having the medium of a flexible and ample technique, his playing ranks him among the "intellectuals."

Concerts by the Women's Orchestra are among the most enjoyable events of this musical season in Los Angeles, though it is not a large musical public that realizes this to be a fact. This band of musical enthusiasts—for they play from love of music and not for salaries—arranged several concerts this season to include the appearance of musical celebrities, the last being Friday afternoon, at which the soloist was Kathleen Parlow.

The program was arranged so as to give the violinist unusual prominence, the orchestra playing only the Beethoven "Egmont" Overture and the accompaniment to the Bruch Violin Concerto. The progress of the orchestra under the baton of Henry Schoenefeld has been noted before in these columns and was again to be observed in the carefully constructed background given Miss Parlow's work.

Most insistent of Miss Parlow's good features is her large and searching tone. The Bruch concerto was her main offering, not at all a stranger to this platform—the Auditorium—but seldom better played. Then there was the Tartini "Devil's Thrill" sonata, which, by the way, isn't a sonata, isn't at all devilish, and outside of the long cadenza hasn't much thrill. But that difficult cadenza, Miss Parlow played with perfect mastery. Four other numbers closed a delightful program. W. F. J.

Charles Gilbert Spross Gives Special Services

Charles Gilbert Spross, the widely-known accompanist and composer, has been giving a series of musical services at the First Presbyterian Church of Poughkeepsie, N. Y., of which he is the organist.

On Sunday evening, January 25, he presented Gaul's "Holy City" in a highly successful manner. Preceding the performance he played A. Walter Kramer's Concert Prelude in D Minor and Le-maigre's Andantino and at the close a Gounod Postlude.

What H. T. Parker Says in the Boston Evening Transcript Jan. 10, 1914, of JULIA CULP

JULIA CULP RETURNS

SONG-SINGING IN ITS FULLEST PERFECTION

An Eager Public at Last for Her—The Glories of Her Voice, the Distinctions of Her Artistry, and the Play of Mind and Imagination in All That She Does—The Flowering in Tone.

REACTIONS in this town to justly eminent singers and virtuosi are curious and amusing to watch. Late last winter in recitals of her own and in concerts at Symphony Hall, Mme. Culp sang for the first time in Boston. Nearly all her hearers discovered quickly that in voice, artistry, imagination and communication, she was one of the most remarkable singers of songs in our time. In print and talk they praised her accordingly. Yet the audiences that she assembled for her own recitals were relatively small and increased but slowly. Not until she appeared at the Symphony Concerts very late in the season was she received with the warmth of approval that she deserved. In the nine months that have since passed the heaven then set fermenting has been working to good purpose, and yesterday afternoon when Mme. Culp reappeared in Boston, Jordan Hall was filled almost to the last seat by a notable and expectant audience. In it was even a substantial sprinkling of men. That curious and hesitating public which must be sure it is approving the "correct" and the "safe" thing before it seeks it has no doubts now of Mme. Culp and may take its obvious pleasure in her with a clear conscience. As for the rest of us, who took it frankly and unquestioningly from the first, being less burdened with these socio-musical searchings of heart, have we not the reward of early and acute discernment and of our spoken faith?

Yesterday, as is usual at Mme. Culp's concerts, these pleasures were many. There was even one for the eye, beyond the singer's cool comeliness and her discreet and unaffected manner. For she was clad in an unmistakably Bakstian dress, ordered, and a little subdued, with her usual poise in all things. The long and flowing lines of the gown were clearly Bakstian and still more so were the dull golden circles upon the rich, bluish-black background. The Russian might justifiably have denied the tassels, but the mode is the mode. As a singer may justifiably and laudably do, so did Mme. Culp match artistry of aspect with artistry of song. Better still, not once did she blur or distort either by an attempt to "act out" her songs by other means than her tones. Even in Schubert's "Ave Maria," which she added as an extra piece and which is temptation enough on that score, she did no more than lightly touch her finger-tips together. Yet possibly in her singing of it went just a hint of over-

emphasized and too-long-drawn emotion—the penalty that even singers as discerning and self-controlled as she, pay when they sing a "favorite" piece too often and try each time to meet their audience's expectation that they shall do "a little more" with it.

First and foremost, every song brought the pleasure of Mme. Culp's voice as a voice while yesterday no chance fatigue clouded it and no momentary reluctance made it unresponsive to the singer's will. Not the least of its virtue and appeal and much of its individuality lies in its singular mingling of both the soprano and the alto quality. In its middle range, in particular, it has the rich, deep, sensuous texture and body of alto tones and it keeps them both even in its higher notes. At the same time, it has the lustrousness and the bell-like quality of a finely-tempered soprano; and always from its lowest to its highest ranges, it is a voice of propulsive and projecting musical power. It is such in part through Mme. Culp's imparting temperament, which is the cultivated gift of the gods, but it is as much so through her conscious, acute and practised artistry. Inevitably she impresses her hearers most with it when she does some feat of song like her *diminuendi* that vanish in an almost inaudible fleck of sound; like her holding and varying of a significant tone, arching it, as it were, upon the ear and sensibilities; or like the quick projection of such a tone as though it were the sudden upspringing of the swift launching of the song.

None the less, it is in its more ordinary and habitual exercises that this artistry most shines. Whatever the tone, Mme. Culp keeps it flawlessly clear and beautifully rounded. For an instant, or rather a part of an instant, it has its individual existence, then it flows into the phrase, as the phrase thus momentarily individualized, is to flow into the whole course of the song. Not Dr. Muck himself excels Mme. Culp in sense of the long and mounting melodic line, in instinctive and practised divination of the gradients of a long progression. And her sensibility to rhythm and her expert skill in the sustaining and the varying of it match his. Therein she exercises many of her finest powers and her most adroit subtleties quite as much as in her command of tonal color.

With color indeed Mme. Culp's scope ends only with the compass of her voice and the range of her perceptions. When her song bids her sing in half-voice, as many of her pieces did yesterday, the sheer sensuous beauty of the tones surpass any other sensation. Then, little by little, especially if the song is familiar, comes clearer and clearer impression of the shadings, as fine as those of a water-color, that she is shedding upon it. Again, when the song demands, she can sing in bursts of flaming color; or she can make it move as in a sustained luminous glow. Sometimes, it is hard to say whether it is she by the coloring of her tones or Mr. van Bos at the piano, that is more etching out the harmonic background and keeping light and shade in delicate play upon it. Her declamation—the black and white of musical speech—has "values" as subtle and harmonious as Whistler's. Her flat tints touch the ear as those of Japanese pictures stir the eye. Like Dr. Muck again, Mme. Culp has the highest attribute of the executive musician—the ability to discover the pace and the accent that animate the music and give it individual quality in which itself and the executant are almost inseparably fused. Like him once more, she has the just sense of tonal power that uses it not for "effect" but for eloquence. Such an artistry in conductor or singer is the crown of musicianship.

And this voice and this artistry are the puissant servants of as large and fine an insight, as manifold and sensitive an imagination. In all that Mme. Culp does, she is quick with imagination; but she is not less quick with its essential counterpart, if it is to reach its highest manifestation—the intelligence of the discerning mind controlling the feeling heart. Recall her singing of her first song, Schubert's "Heimliches Lieben"—a song of amorous rapture not sensuous as Strauss, for example, is sensuous in similar songs, but rather disembodied and spiritualized. Many a singer as warm of imagination as Mme. Culp would have filled her singing of it with purely sensuous emotion. Instead, out of her discerning mind she achieved the spiritual quality as well. The two faculties served her no less in her version of Brahms's dolorous "Muss es eine Trennung geben?" wherein she mingled both the poignancy of the lament as so much emotion, and the grave beauty in itself of the composer's expression of it. Mme. Culp happened to sing three or four songs of picture—Loewe's "Abendstunde," in which the sounds and the sights of nature set the lover's woe suddenly agiver; Brahms's "Meerfahrt" with its moon-lit magic isle, and Schubert's "Der Fischer's Liebesglück," a sea-picture, too. Her skill in tonal outline and her range and expertness in tonal coloring painted the pictures and adjusted every tonal value into subtle harmonies, while over her singing her imagination was suffusing the mood of the music and the scene and vitalizing it with the human quality of the emotion.

Here were the two faculties of discerning and ordering mind and warming and animating emotion. They played again through Mme. Culp's singing of four old English songs, two of them—"Early One Morning" and "Away, Away"—very simple ditties. Out of imagination she caught their sunny voice and their fragrant charm and not a little of their naïveté; but with her controlling mind, she let no semblance of artifice slip into the simplicity with which she sang them, or into the vocal grace—all spontaneity as it seemed, though at bottom it may have been subtle—with which she clothed them in light radiance. Similarly, two of her songs from Loewe—"Mädchenwünsche" and "O Süsser Mutter"—seemed bright, quick flashes of girlish gaiety, making for itself its speech of tones; yet out of artistry, that seemed spontaneous, came twenty little glints in it. Akin in such light, sparkling and two-fold mastery was Mme. Culp's play with the mock and miniature tragedy of the trout in Schubert's "Forelle." It is the two co-ordinated faculties also, and in keenly musical application, that enable her time and again to make a single phrase sound as a flash upon ear and fancy and yet gather it almost on the instant into the whole suffused glow.

Highest of all, these abilities play in the quality of tone with which she suffuses and surrounds each song with its mood and atmosphere, making it like a little individual planet, swimming in its own transparent light. Mme. Culp's voice indeed sang the eighteen songs that stood on her program and two or three more besides; but as each song bade, the expressive quality of the tone was of contemplative rapture (as in Loewe's "Zufriedenheit"); of visualizing narrative (as in his "Der Asra"); of vivid picture; of isolated and projected character (as in Brahms's "Der Schmied"); of young gaiety; of fragrant simplicity; of pleasant fancy; of grave mood or deep sensation, of as many qualities as the music and the verse and imagination and emotion with it exacted. Always, again, this tone was the more expressive and characterizing, because it glowed in its own right with sensuous beauty and took form and substance by the exercise upon it of the finest vocal artistry. As some say the art of song-singing died with the waning powers of Mme. Sembrich. If it did, it already lives again in the powers, now in their fullest richness, of Mme. Culp. H. T. P.

FALLACIES AND FACTS REGARDING STUDY ABROAD

American Parents Often Act To-Day on Conditions That Existed Thirty Years Ago, thus Explaining the Needless Exportation of Our Music Students, Maintains Eminent Teacher and Pianist of Philadelphia—Benefits To Be Gained by Travel and Research in Europe

By CONSTANTIN VON STERNBERG

TRAVELING, whether for pleasure or for study, is likely to broaden the mind, enlarge the point of view and develop the sense of the esthetic. But in order to reap the benefits of travel it is essential for us to comply with two important conditions: we must mentally prepare ourselves for the appreciation of the things we are to see, and we must exercise good judgment in choosing our route and our destination. All this is particularly true of a trip to Europe. We must not go to the Netherlands for mountains, nor to Switzerland for the sea. And in gathering souvenirs by the way we must select something that is typical of the place of purchase. We could not very well buy an American sewing-machine in Venice or an American typewriter in Madrid without provoking an amused and not very complimentary smile from our friends.

And yet such an error of judgment as this last is committed every year by great numbers of music students who cross land and sea to Europe in search of something which they can most easily obtain within their own country—as good here, if not better, with far less expenditure of time and money, much less moral risk and fewer domestic heart-breaks.

Ignorance of parents on this question undoubtedly accounts for this over-frequent error of judgment. For how else could we explain the fact that so many of our people who desire to give their children a musical education persist in a practice which may have done well thirty or more years ago (and might have been necessary), but which we have to-day absolutely outgrown? These parents do not seem to be aware of the fact that there are to-day no finer opera companies and no finer symphony orchestras to be found anywhere in the world than in America, and that their number is growing larger year by year. This, in itself, is a potent proof of the development of our taste for the highest types of music. Is any one so stupid as to assume that these orchestras and opera companies are flowers grown in some inexplicable, miraculous way out of a desert? It is our expanding appreciation of good music that has called these organizations into being, and this appreciation is but the accumulated result of the faithful work done by American music-TEACHERS in the quarter of a century just elapsed.

When Napoleon III as a prisoner, after the Franco-Prussian war, asked William I to what he ascribed the unprecedented victories of his German soldiers, William I answered: "To our German school teachers." Analogously speaking, if we have outlived the anti-musical legacy of our Puritan and Quaker ancestors, and are to-day becoming a full-fledged "musical nation," whom but our native and resident music-teachers have we to thank for it?

A Fallacy Exploded

There are two questions always asked when the superstitious belief in the necessity of "studying music in Europe" is contested. First: Have not all our prominent musicians studied in Europe? Second: Have not all the really successful pianists who concertize here come from Europe? This retort is supposed to stop all further argument, but it does not; for both questions may be answered by an emphatic "No." The best native American composers of the present day have never studied in Europe. The best native American pianist—a woman of the highest type—has been in Europe only to earn well-merited praise as a concert artist. She has, incidentally, taken some lessons while there, but this speaks loudly for her modesty, for it is generally admitted that she played fully as well before she took them. Many of our young pianists who went to Europe allegedly for study returned a good deal the worse for wear, in spite of the excellent teachers they had there. These students found themselves far away from home and friends. The distracting sights and lights from foreign cities, the novel,

alluring pleasures; the ever-present temptation to indulge in liberties they would not think of at home: such considerations must be taken into account when we think of sending the boy or girl to Europe for an education.

Just consider for a moment—or let me tell you, if it happens that the knowledge has not come to you—how our American appliances and methods for the acquisition of piano technic are to-day being used in many of the progressive conservatories in Europe. Just



Constantin von Sternberg, the Eminent Pianist and Teacher, of Philadelphia

consider, further, that a number of American music teachers hold to-day enviable positions in Germany, France and other countries. Take Charles Clark, in Paris, for example. He is considered to be one of the best voice builders. Hugo Kaun, of Milwaukee, enjoys a fine reputation in Berlin, both as a teacher and as a composer. Among the vocal teachers in Berlin few rank higher than Mr. Fergusson.

When these men were in America, right among us, they were not appreciated at their full worth; but now that they are thousands of miles away it is our American students who crowd their studios, eager for the self-same advice they could have had here, from the self-same men and without the trouble and expense inseparable from a trip to Europe.

The Case of Godowsky

Leopold Godowsky, recognized as one of the great masters of the piano, lived eighteen years—I say, eighteen years—in Chicago, and more than a year in Philadelphia, without attracting any particular attention, except from his colleagues. He left us—a little piqued, I dare say. And now? Now he is one of the highest priced and most sought teachers in the world. He lives in Vienna, and if the Viennese have any fault to find with him it is only that he allows American pupils to engage too much of his time.

These things are well worth pondering over, they remind me of something that happened of my own knowledge not so very long ago. An American artist painted a landscape which found great favor in the eyes of a well-known American merchant. The price of the picture was put at \$800. The merchant offered the artist \$200 for it, and came alarmingly close to being thrown downstairs. Three years later the painter had moved to Paris and there our American merchant bought that same picture and paid \$5,000 for it.

Are we not amply justified in calling this a superstition? Or is it, worse yet, a mere fawning upon the foreign importations? The alternative is very unpleasant, for the custom must have either one origin or the other, since, if it signifies merely a certain trust in Europe's older civilization it could not

in reason be carried to such an absurd extent.

Not all Best Pianists are Europeans

Now as to the second question: "Are not all the really successful pianists who concertize here from Europe?" I can safely say: No, not all. But I may add the most of them are. Take Josef Hofmann as an example. He is one of those exceptional men in whom we recognize genius. Let us remember, however, that it is no less true of him than of others that he was not born with a ready-made reputation, but that he acquired it only with the assistance of two never neglectable forces. First of all was innate talent. But then came serious, unlimiting work. These integers alone would, however, in many cases, suffice to pull men out of obscurity. There must be another agent employed—an agency in which, in America, we are as yet lacking. We are too prone to apply the principles of the race track to the field of art. The champion horse gets everything; the second, no matter how close a second, gets nothing. We demand "the finished article." Not caring where it comes from. It is different in Europe. The people there, too, seize upon every chance of seeing and hearing their great artists; but they also see to it that the supply does not run out. They providently interest themselves in the young, rising artists; they give unknown students opportunities to be heard; they keep the whole field in sight. Innumerable clubs and societies abroad make it a point to serve young artists as stepping-stones by which they may secure greater publicity. They do not engage these budding artists through agents or lyceum bureaus, but are constantly inquiring of eminent teachers if they have not a "nearly finished" pupil ripe for a hearing. This saves them (as well as the young artist) the agent's commission and gives them the gratifying consciousness of having fulfilled a mission far nobler than that which panders to the social prestige of those who gush over some European mediocrity whose reputation is press-made and whose appearance is a freak.

Great artists, wherever they are born, belong to no particular country; they belong to the world, and, hence, also to America. But we give well-booked seasons to many European pianists who are anything but intrinsically great and whom we can outmatch by large odds with native and resident artists. This comes from the fact that we seem unable to cut loose from the superstition that whatever is done in Europe in Art is necessarily better than what is done here.

Relations Between Teacher and Pupil

At the risk of being misunderstood I must refer to one difference between the youngsters of Europe and America. If the comparison appears to be in favor of the European boys and girls the credit belongs not so much to them as to their parents. The European pupil is a "pupil." He is not a "customer," not a "client," much less a "patron"; he is a "pupil," with all that this beautiful word implies—with confidence in and obedience and personal attachment to his teacher, who, after all, is the man to develop the finest, noblest traits of his pupils, and must, therefore, have free access to his affections. Furthermore, the European pupil, while having his full share of frolic, does work. He does not say of a piece which he has not yet studied: "I think this piece is horrid." He does not bring excuses to three out of four lessons.

Justice compels me to say, however, that this particular difference between the European and American pupils has of late greatly diminished. The relations between teacher and pupil in America have greatly improved and are now in some cases what they should be, though the number of these cases might be larger. This improvement, however, is but one more point to the credit of our teachers, for it shows how far beyond purely musical matters they have extended their influence.

Our teachers cannot, and do not, complain of the monetary returns of their work. They have usually more applicants than time and are reasonably well paid. But—as General Wood said,

"There are other things besides money." Every true workman loves his work and he loves to finish what he began. The American music teacher very seldom has a chance to finish his job; for as soon as his pupils can worry through half a dozen Cramer Etudes off they go "to Europe."

Benefit To Be Gained from European Study

One of the fondest hopes of the American teacher is that he may be allowed to develop his pupil to that point where he can say to her: "Now, my dear girl, go to Europe. Live a year or so in a different atmosphere. Learn the views of life held by an older civilization. You will find some of these views broader and some narrower than ours. Gather experience. You do not so much need teachers there as association, influences, inspirations. Go to one of the great artists in Berlin, St. Petersburg or Paris. Obtain his criticism, his advice, and weigh well what he says. Study! Get acquainted with yourself and when you have found yourself—ah, then you need not worry about a career. For the world always has need of capable people."

Until that highest form of study—self-study—is reached our pupils should stay in America, where they understand their teacher and the teacher understands them. It is truly pathetic to see our little half-baked amateurs rush to Europe under the pitiful delusion that they may learn music there by some miraculous dispensation which will save them the trouble of hard work. They go there by the thousands. How many are ever heard from after their return?

BAUER PHILADELPHIA ORCHESTRA'S SOLOIST

Pianist Plays Brahms Concerto Masterfully—Tchaikowsky Symphony on the Program

PHILADELPHIA, Jan. 26.—Harold Bauer returned to Philadelphia last week and was given a cordial welcome as soloist with the Philadelphia Orchestra at its fourteenth pair of concerts in the Academy of Music on Friday afternoon and Saturday evening. Mr. Bauer selected as his offering the Concerto No. 1, in D Minor, of Brahms, which originally was intended to be a symphony, and which, in truth, seems to be somewhat misplaced as a concerto for piano and orchestra. It was played for the first time at the Philadelphia Orchestra's concerts and was well received, its splendid interpretation by Mr. Bauer insuring this result. The *maestoso* first movement has much dignity and power, and as played by Mr. Bauer it proves impressive, and the *adagio* finds a poetic interpretation under his caressing fingers, while the *rondo finale* brings a brilliant close. Mr. Bauer plays with such absolute poise, such perfect command and so much of musicianly feeling and spirit that he cannot fail to make any composition interesting, and the Brahms work is heightened in effect by his splendid interpretation.

Opening the program with a glowing interpretation of the beautiful "Der Freischütz" overture of Weber, Mr. Stokowski offered as the last of the three numbers the Fifth Symphony of Tchaikowsky, in E minor. While this work has not the same appeal to the sentimentalists as the cherished "Pathétique," which was played three weeks ago, it has, on the whole, quite as much of that quality of sound musicianship which satisfies the not too emotional listener. The interpretation revealed anew the fine resources of the orchestra and the effectiveness of Mr. Stokowski's authoritative and sympathetic leadership. A. L. T.

Charles Leech Gulick, concert organist and choirmaster of the First Methodist Episcopal Church, Westfield, N. J., has been appointed conductor of the Westfield Choral Society. Under his direction the Stainer Cantata, "St. Mary Magdalene," will be presented as part of the Spring Festival. Mr. Gulick numbers among coming recitals one at his birthplace, Clinton, N. J., on January 30.

"The orchestra is too crowded."
"They will have to sit tight."
"But the trombone player hasn't room to work his slide."
"I can't give him any more room laterally. I'll cut a hole in the floor if he likes."—Washington Post.

Cyril Scott's compositions are being exploited in Italy by the Italian pianist Count Visconti.

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New York, January 31, 1914

COLD FACTS CANNOT BE OFFSET BY INDIGNATION MEETINGS

The cables from Europe announce that indignation meetings have already been held, and others will follow, with regard to the propaganda being made by MUSICAL AMERICA and its Editor. One of these meetings, held last Wednesday, was presided over by Mrs. James W. Gerard, wife of the United States Ambassador to Germany. In the cable despatches Mr. Gerard is quoted as having said, in an interview in the *Tageblatt*, that "MUSICAL AMERICA is a scandal sheet which stoops to reprehensible methods in attacking the character of American women studying abroad, merely for the sake of making money."

In a cable dispatch to the New York *Sun*, under date of January 24, Mr. Gerard is reported as stating unequivocally to the Berlin correspondent of the *Sun* that he was misquoted, and that he did not say that MUSICAL AMERICA is a scandal sheet which stoops to reprehensible methods, etc., but he did declare that music students in Berlin, because of the fact that Berlin is a social center, and also because they are looked after by American women, are better cared for than they would be in New York.

The mere fact that Mr. Gerard was deliberately misquoted as to the character of MUSICAL AMERICA, and that this misquotation was immediately cabled all over the United States, should appeal to his common sense as evidence of the sinister motive underlying the agitation that is now going on.

At no time, in the whole course of its existence, has this paper deserved any such outrageous designation, and it will be resented by all its readers all over the country, and by those members of the press who, while they may not always agree with what it says, are at least aware of its character and of the honest methods by which it is conducted.

As our readers know, we started propaganda in our paper, and through our Editor, on the public platform, to the effect that the time had come for a declaration of independence, not only of Europe, but of all the world, in all musical matters and that it is no longer necessary

to go to Europe for a musical education, because our music schools, conservatories and teachers are fully up to the standard of anything they have on the other side of the water.

An appeal has been made to the public conscience that we should take a more considerate attitude to our own composers, conductors, singers and teachers and get rid of the ridiculous prejudice against everything American in music, simply because it is American.

Our Editor, in his public speeches, has insisted that the declaration of our independence will put heart into all those who labor in the musical field in this country.

He further showed that the mere fact that this country spends \$600,000,000 a year on music, two-thirds of which are devoted to musical education and the purchase of musical instruments (all of which means "music in the home") is in itself evidence that we are no longer a nation of people devoted purely to the material, without any interest in art, music or culture.

Incidentally, in his public speeches, Mr. Freund, while fully admitting the high character and ability of many of the European institutions and teachers, has drawn attention to the danger there lies in our young people, especially young girls, going over to the other side, most of them ill equipped with money, without proper protection, without any knowledge of foreign languages, and, in the majority of cases, with but mediocre ability.

As bearing upon this issue, he quoted the statements made to him by Walter Damrosch, whose character and standing are of the highest.

He has also quoted statements made in MUSICAL AMERICA by Alma Gluck, Lois Ewell, George Hamlin and other distinguished personages in the musical world.

On the opposite page we show that Alexander Lambert, one of the most distinguished pianists, musicians and teachers in this country, a foreigner himself, said:

"Does it not occur to the American parents that it is almost criminal to send a child such a distance, among strangers, not familiar with the language, customs and people?"

We present, on the opposite page, the actual proof that the statement made by our Editor when he quoted Mr. Damrosch has foundation.

We show here that in the New York *American* of November 23 Mr. Damrosch declared that "American girls go abroad too many times with false notions of their ability. And what happens? They lose everything—which includes ambition, art—their soul and their reason for living—all! I say—and all because they are looking for 'atmosphere.'"

We made certain statements with regard to the conditions under which opera is conducted abroad.

On the opposite page we show that in the New York *Evening Sun* of Thursday, September 18, Lois Ewell, the distinguished and talented prima donna of the Century Opera Company, said:

"A debut in Berlin, Paris, Milan—it sounds well, but when you know what it means, you would say, as I did, to one impresario, who made me an infamous offer: 'I would rather go back home and sing in Newark, N. J., than in your big opera house, under the conditions you impose.' The reference to Newark was made because Miss Ewell sang there under the Aborn management.

On the opposite page we show that in a special cable to the Chicago *Daily News*, under date of September 13, 1913, George Hamlin said:

"As a rule the woman who succeeds in opera in Italy must first show herself amiably inclined towards agents and managers."

With regard to Alma Gluck's statement in a former issue, in which she said:

"We send our boys and girls abroad to absorb artistic atmosphere, but do you know in what sort of atmosphere we find them? They are living in *pensions* that are breeding places of vice and filth of the worst sort."

On the opposite page we show, where, under the most terrific pressure that could be brought upon a young singer, she "stood pat," and refused to retract.

The animus behind the agitation in Berlin is so clear that it should not deceive a child. Misrepresentation, deliberate distortion of statements have all been used by boarding house keepers, teachers (some of them of ill repute) and jealous competitors to befog the real issue, which never has been the virtue of the American girls abroad, but the uplift of music in the United States, the declaration of our musical independence and the realization of the fact that the hour has struck when we must say:

"Yes! we owe Europe a great debt, but we are no longer dependent upon it either for our teachers or for our artists. We will welcome all the singers and players of worth that it sends us, and treat them in the most handsome way we can. We will appreciate their ability and reward them splendidly, but we are no longer dependent upon them for we have artists of

our own, fully as capable, conductors of our own fully as capable, teachers of our own fully as capable, singers and players of our own fully as capable.

As for the cowardly insinuation that the propaganda we are making is purely for mercenary reasons, let us say that it has already cost us a great deal, but we believe that that loss will be made up in the gain that we shall make in the increased confidence, respect and support of the musicians, teachers and musical professionals of the United States.

We have already received letter after letter from our foreign advertisers protesting against our course and threatening to withdraw. That surely does not look as if we were pandering to the dollar!

As for the campaign Mr. Freund is making, let us say that he receives no honorarium for his addresses, though he has had many fine offers. His expenses, even, are paid by this journal.

As for the position of Ambassador Gerard in the matter, we know that it is exceedingly delicate, as well as difficult, but we have all possible confidence in his integrity, in his honor, and feel that he will not proceed to extremities, not permit his high office to be used by infamous detractors, jealous of our success, who misrepresent us and stigmatize us before the world, and we also feel sure that his sense of justice will not permit him to act, until at least the other side has had a hearing.

Personalities



John McCormick at the Yacht Races

The snapshot reproduced above represents John McCormick, the popular Irish tenor, as an interested spectator at the recent yacht races in Sydney Harbor, Australia. He is seen standing on the deck of the *Cullwalla*, said to be the fastest sailing yacht in Australia.

Goodson—Ever since Katharine Goodson, the English pianist, made her appearance this season as soloist at a concert of the Montreal Opera Orchestra, she has been importuned to give a recital in that city and has finally arranged to play in Windsor Hall on February 24.

Ware—That Helen Ware, the Philadelphia violinist, is a favorite with music lovers in that city is indicated by the fact that two days after her success with the Philadelphia Orchestra she appeared before the Wednesday Musical Club, arousing her audience with Hungarian and Slavic compositions.

Gittelson—Frank Gittelson, the young American violinist, who scored a success with the Bach E Major Concerto in his recent recital in Blüthner Hall, Berlin, will appear before American concertgoers next season when Mr. Gittelson returns for a tour, under the management of the Wolfsohn Musical Bureau.

Harrison—Beatrice Harrison, the young English 'cellist now touring this country, comes of a music-loving family, although none of her ancestors was notable as a musician. Her father, Col. J. H. C. Harrison, of the Royal Engineers, was stationed in Roorkee, India, when she was born there twenty-one years ago, and numerous others of her ancestors were soldiers also. All three of Miss Harrison's sisters are musical. May Harrison, twenty-three years old, is well known abroad as a violinist, and Monica, fifteen years old, has already attracted attention by her singing. Margaret Harrison, the youngest of the sisters, though still a child, has evinced a decided bent for composing.

SOME COLD FACTS IN THE CASE

— Photographically Reproduced —

The Evening Sun

THURSDAY, SEPT. 18, 1913.

Entered at the Post Office in New York as
Second Class Mail Matter.

"American Girls Do Not Need to Study Abroad to Become Opera Singers," Say Young Prima Donnas

"There ought to be a law forbidding parents to let their daughters go out of the country alone to study music or art in foreign countries."

Lois Ewell, one of the new sopranos of the City Opera which has opened this week, was so emphatic when she said this, that she shook the marabou boa off her shoulders. She is a very beautiful woman with coils upon coils of burnished, copper hair and the translucent complexion that goes with the hair—when it's real. She came back only a very short while ago from two years' study in Paris and Italy which certain impresarios here insisted she must have before they could consider her as eligible for an engagement.

"But it wasn't necessary at all," she claims, "for when Mr. Aborn engaged me he said he wished I had never been over. This is the only country, you know, where they pay for talent—over there you have to pay to have your talent heard."

"Why, only recently *Le Matin*, the Paris journal, came out with the statement, 'It costs so much for a soprano to be heard at the Grand Opera, so much for a contralto, so much for a baritone' and so on. And that wasn't denied. Every one there knows it is true but too few people here know it. A debut in Berlin, Paris, Milan—it sounds well, but when you know what it means you would say, as I did to one impresario who made me an infamous offer:

"I would rather go back home and sing in Newark, N. J., than in your big opera house under the conditions you impose."

"Unless a girl has infinite wealth with which to pave her way she can hardly hope to succeed—the teachers and the managers are making it their

business to part the Americans from their gold. Graft? This country isn't in it!"

"It's not only the money that's hard to hold on to—it's your American ideals."



— MISHKIN PHOTO

LOIS EWELL

and morality that are harder to keep. The code is so absolutely different that it's almost impossible for a girl to live there as she can live here in her independent way.

"Atmosphere? Go over for that? What is it? I didn't find it—it's not a wholesome atmosphere, whatever it is, and what atmosphere is better than that of the home for any girl? She can find plenty of good teachers here and so-called 'finishers' too who will give her the operatic preparation she needs. And now, with the policy of this opera as a start, she will find all the opportunity, too, without getting it by way of a European reputation bought at a great price."

who wish to appear in opera in Italy," he said, "must pay the expenses of the entire performance. Even then in some instances the conductor is dissatisfied with a girl's voice at the dress rehearsal and refuses to let her appear. Yet her money is not refunded. Some incompetent teachers encourage girls without talent to study for years instead of telling them honestly that they are unable to sing. Others ruin good voices by bad training. As a rule the woman who 'succeeds' in opera in Italy must first show herself amiably inclined toward agents and managers."

Has to Deal with Monopoly.

"The situation of Italian singers desiring engagements in America is just as bad. It is impossible to get such a job except through the agent of a monopoly which is so strong that a singer who tries to deal directly with an American impresario soon finds all doors in Italy closed to him. The music publishers even refuse to supply him with music."

"Powerful agents make contracts with the most promising Italian singers, guaranteeing an American engagement at a fixed sum, usually about twice as large as that which the singer gets in Italy. When an American impresario arrives the agents allow him to hear only those singers with whom they have contracts, though there may be plenty of others with better voices. The impresario chooses between a singer

NEW YORK AMERICAN, SUNDAY, NOVEMBER 23, 1913

DAMROSCH SEES PERIL FOR GIRLS WHO GO ABROAD

By VIOLA ROGERS.

"Let the American girl think twice before she goes abroad to 'complete her education,' as we say, for after all that is only the start of her education and there is where all the trouble lies."

"American girls go abroad too many times with false notions of their ability. And what happens? They lose everything—which includes ambition, art—their soul and their reason for living—all, I say—and all because they are looking for 'atmosphere.'"

"This so-called 'atmosphere,' after all, is just a trip to Europe! That's what it amounts to—that and nothing more—for no people in the world have a better opportunity to become artists than we have right here in New York to-day."

It's so easy to run right along and

quote Walter Damrosch without even mentioning his name or saying anything else, because Mr. Damrosch is such a wonderful personality.

What he has to say should come as a warning note to American girls who want to "study abroad."

It was in his beautiful studio in East Sixty-first street yesterday that I talked with Mr. Damrosch. He was sitting at the piano, improvising, when I was ushered into the room.

"Europe is all right, but the student, the beginner, should have his or her training here."

"Time was when all American composers thought it necessary to go to France or Germany to become musicians. To be sure they did. They turned out to be very nice little German or French composers, but what they lost of themselves! They lost the thing they were—their best thing—they lost the youth—the vitality—the originality of the American!"

"The environment abroad is so different that thousands of young women studying there become frightfully homesick. They long to hear their language. They long to talk with their own people. Consequently they hear of Ferguson in Berlin, if they are in Germany, or Clark if they are in Paris, both Americans—excellent Americans—but 'atmosphere' turns out to be an American teacher."

"Americans should realize these things and remember that all students need is technique—good teachers—and they can be found as easily in New York as in Berlin and Paris."

The New York Times

JAN 19, 1914

GIRLS' SAFETY ABROAD.

Question for Music Students Is Less of Morals Than of Success.

To the Editor of The New York Times.

I have read with amusement in your cable dispatches to-day of the hysterical outburst of indignation which comes from Berlin against the accusations made by John C. Freund and others, that it is unsafe for young girls to go abroad, unprotected, to study music. It is but natural that all European teachers, boarding-house keepers, and so on, should get alarmed at the prospect of losing one of their lucrative incomes, derived from the American music student, who goes abroad mostly with money he can spend freely, collected for that purpose by misguided rich friends.

Leaving aside all question of morals, why should American girls or boys travel 3,000 miles to get what they can get at home much cheaper. (In most cases,) better, and safer? Does it not occur to the American parents that it is almost criminal to send a child such a distance among strangers not familiar with the language, customs, and its people? How often have I seen girls ill and suffering in Europe, afraid to notify their parents for fear of alarming them, and in the meantime depending upon total strangers for help. And, please, why are the American teachers now residing and teaching in Europe vigorous in their denunciation against this attack—teachers who were not sufficiently appreciated in this country and are now among the best-known ones in Europe? If nothing else, this should prove to the American people that the best teachers at present come from this country. Who can tell me what becomes of the thousands and thousands of students who go abroad in search of their goal and return broken-hearted and disappointed in their future? This would fill several volumes! The time has been coming fast and sure when the Americans should stop asking, Where have you studied? But—What do you know? With the exception of three noted teachers, (and not one residing in Berlin,) where are the famous ones worth crossing the Atlantic for? I advise every one to visit Europe, and I enjoy and am greatly benefited by my own visits there, but in order to benefit artistically one must have reached already that high artistic pro-

CINCINNATI TIMES-STAR.



— MISHKIN (C)

ALMA GLUECK STANDS PAT

Refuses to Make Any Retraction of Statements.

(TIMES-STAR SPECIAL DISPATCH.)

NEW YORK, January 22.—Avon F Adams, concert manager for Alma Glueck, refused to allow Miss Glueck to come to the telephone. "She is deep enough in the controversy now," he said, "and she wouldn't say anything more about the matter. Her views on the subject were printed in the middle of December, and she stands pat on what she said then. But she doesn't want to say anything more about it. The interview in December represented her honest feeling in the matter, and she knew what she was talking about."

Miss Glueck left the city this morning on a tour.

ficiency, when a teacher may be discarded, and one can learn by observations—and that applies to both sides—the American can go abroad and the European can come to America. But while one has to learn his A B C's let him best remain at home.

ALEXANDER LAMBERT.

New York, Jan. 18, 1914.

CHICAGO NEWS FRIDAY SEPT. 19, 1913

GREAT GRAFT IN SONG AFFECTS OPERA HERE

George Hamlin, Chicago Tenor
on Italian Monopoly for
Which Americans Pay.

SPECIAL CABLE TO THE DAILY NEWS.

Paris, France, Sept. 19.—George Hamlin, the Chicago tenor, who is returning home after two months in Italy, told the correspondent of The Daily News to-day that American girls studying singing in Italy are in many instances treated unfairly.

"Young women from the United States

"SONNAMBULA" GIVEN IN CHICAGO FOR FLORENCE MACBETH

Revival of Bellini's Work Presents Opportunity for Coloratura Display—Melba in "Bohème"—Chicago Orchestra Plays a New Symphony by Eric DeLamarter and Audience Receives It with Much Favor—Titta Ruffo's Brother Finds Good Voices Plentiful in Chicago

Bureau of Musical America,
No. 624 Michigan Boulevard,
Chicago, January 26, 1914.

NOT often does the management of a grand opera company revive an old opera for the sole purpose of exploiting one of its singers. This, however, was done by General Director Campanini last Monday evening, when Bellini's old-fashioned opera, "La Sonnambula," was produced for the first time in many years in Chicago, in order to give Florence Macbeth, the young American coloratura soprano, an extra chance for the display of her vocal gifts.

Some thirty years ago, when I first heard grand opera at the old Academy of Music in New York, with Etelka Gerster, Italo Campanini, a brother of Cleofonte Campanini, and Galassi in the principal rôles, under the direction of Arditi, "La Sonnambula" was in the regular repertory of all grand opera companies. In those days dramatic action and passionate and persistent musical utterance were practically unknown. The present revival of the work by the Chicago company was on a par with the other excellent productions of the company, though it is doubtful whether it will be retained in the repertory.

Miss Macbeth accentuated the impression of both her good qualities and her faults. Her singing was in all respects adequate, though on one or two occasions she again displayed an indecision in attacking the high tones of the score. She is one of the most promising of the young singers we have heard this year.

Giorgini, the tenor, who sang some of the music with charm, but who at first persistently sang off the key; Allen Hinckley, who abandoned for the time his Wagnerian stolidity to appear as a gay Lothario in the rôle of *Rodolphe*; Mabel Riegelman, Louise Berat and Vittorio Trevisan were the others in the cast.

Atilio Parelli, who all too infrequently has wielded the bâton this season, conducted this opera with rare musician-ship and artistic intelligence.

Following "La Sonnambula" Titta Ruffo was especially engaged to give once more his sensational performance of *Tonio* in "Pagliacci." He roused the usual furore with the Prologue and after numerous recalls was constrained to repeat it. Alice Zeppilli sang the rôle of *Nedda*. Bassi was the *Canio* and Crabbé the *Silvio*. Campanini conducted.

Mary Garden III in "Manon"

Though suffering from indisposition, which caused her physician considerable anxiety, Mary Garden persisted in singing the title rôle of Massenet's "Manon" on Tuesday evening, and at the end of the fourth act was seized with a fit of vertigo, which, however, subsided to such a degree that she was enabled to finish the opera. Lucien Muratore, as *Des Grieux*, repeated his former triumph in this rôle and several of his arias were encored and repeated. His is a splendid characterization and his singing is thrillingly effective. Dufranne and Warnery again made much of their rôles. Charlier conducted.

"The Jewels of the Madonna" was given last Wednesday evening with the same cast which has appeared at former representations. Carolina White, Amedeo Bassi and Giovanni Polese sang their rôles with artistry and Campanini conducted. The intermezzo between the second and third acts, as usual, had to be repeated.

Fully recovered from her indisposition Miss Garden assumed one of her most

characteristic rôles, that of *Louise*, in Charpentier's opera, on Thursday evening. The opera was given for the first time this season and attracted a record-breaking audience. In its performance we heard, besides Mary Garden, who was excellent, Charles Dalmorès as *Ju- lien*, Hector Dufranne as the *Father* and Louise Berat as the *Mother*. In the smaller rôles, Amy Evans distinguished herself particularly. Edmond Warnery and Mabel Riegelman were also commendable. Campanini conducted.

On her way to fill several concert engagements in nearby towns Mme. Nellie Meiba, with her company, stopped in Chicago one day last week and attended the Opera. During one of the intermissions Campanini managed to engage her for a special performance with the Chicago company, and last Friday evening she appeared in an extra production of Puccini's "La Bohème," in which she sang *Mimi* with all her eminent vocal qualities. It was one of the best interpretations of this operatic character that has been heard here recently, and she made a profound impression. She was in fine voice. Amedeo Bassi, as *Rodolfo*; Polese as *Marcello*, Federici as *Schaunard*, Huberdeau as *Colline*, one of his rare interpretations, and Alice Zeppilli, as *Musetta*, were the other principals. Miss Zeppilli also deserves a word of praise for her temperamental impersonation of the shrewish *Musetta*.

Campanini conducted and added his discerning powers in the bringing forth of the high lights of the score.

New Symphony by DeLamarter

A new symphony in D Major by my colleague, Eric DeLamarter, was one of the features of the regular public rehearsal of the Chicago Symphony Orchestra last Friday afternoon at Orchestra Hall.

The work is a great improvement on the overture performed here recently. It is in four movements of which the second and third show the most originality and the greater inventive gifts. DeLamarter has struck a peculiar individual note in this work and its treatment is scholarly, yet devoid of the severely classical. The composition has a strong American strain and was received with much favor. Its composer was brought to the stage by Mr. Stock to bow his acknowledgments of the applause.

The concert brought forth also the Overture to d'Albert's first opera, "The Ruby," Elgar's overture "In the South," a violoncello solo, the "Variations on a Rocco Theme" by Tchaikowsky, in which the solo was played in distinguished style by Beatrice Harrison, the English violoncellist, and the tone poem "Death and Transfiguration" by Richard Strauss. The last was overwhelming in its effect upon the audience. It was superbly performed under Mr. Stock's direction.

The following program was given by the Chicago Symphony Orchestra at Leon Mandel Assembly Hall, University of Chicago, last Tuesday afternoon, under the direction of Frederick Stock:

Concerto No. 3, G Major (for String Orchestra), Bach (Violin Obligato by Harry Weisbach); Symphony No. 1, B Flat Major, op. 38, Schumann; "Rumanian Rhapsody," No. 2, D Major, Enesco; "Mock Morris Dance," Grainger; Hungarian Dances (17-21), Brahms-Dvorak.

Zukowsky Trio Heard

The Zukowsky Trio, Alexander Zukowsky, violin, Mae Doelling, piano, and Theodore Du Moulin, 'cello, gave a Chamber Music Program at the Little Theater last Sunday evening. Theodore Du Moulin, 'cello soloist, played two short numbers by Mozart and Popper. The trio

interpreted the Beethoven B Flat Major and the Brahms E Flat Major trios.

The thirteenth regular Orchestral Concert at Lincoln Turner Hall, under the direction of Martin Ballmann, took place last Sunday afternoon. Alberto Salvi, Italian harpist, made his American debut on this occasion, playing a Fantasia for Harp, by Parith Aloas.

Advanced pupils of John J. Hattstaedt, Adolf Weidig, Wilhelm Middelschulte and Jennie F. W. Johnson gave a recital at Kimball Hall, Saturday afternoon, January 24.

The Ensemble Class of Herbert Butler of the American Conservatory will give a recital Saturday afternoon, January 31, at Kimball Hall. Gertrude Wood, a former pupil of O. E. Robinson, of the American Conservatory, has been appointed supervisor of Public school music at Springfield, Mo.

Chicago Musical College Activities

Edoardo Sacerdote has established special classes for operatic coaching in the Chicago Musical College, at which only professional artists are accepted. Membership already includes such well known singers as Rose Lutiger Gannon, Leonora Allen, Marjory Dodge Warner, John B. Miller, Arthur Middleton, Burton Thatcher, Albert Lindquest and Lathrop Resseguie.

Members of the Ballet Department of the Chicago Musical College, in connection with ballet dancers from the Chicago Grand Opera Company, gave a dancing act during the last week at the Majestic Theater, which was one of the most successful of its kind produced here. It was given under the direction of Mme. Marie Jung, head of the Chicago Musical College Ballet Department. Another pupil, Theo. Howe, has been made one of the principal dancers in the Metropolitan company of New York.

In a recent interview, Ettore Titta Ruffo, brother and teacher of the famous baritone, who is now a member of the vocal department faculty of the Chicago Musical College, asserted that he had heard more strong voices in the past three weeks in Chicago, than during twice that length of time in any other city in the world. Mr. Ruffo is exceedingly enthusiastic over the possibilities for expert students, and he has proved popular with both professional and beginning students, who have enrolled under his direction.

The Boys' Choir which sang in conjunction with the Chicago Grand Opera Company at last Sunday's performance of "Parsifal" was trained under the direction of C. Gordon Wedertz, a member of the Chicago Musical College Faculty.

A Miscellaneous Program

The Cosmopolitan School of Music and Dramatic Art gave a miscellaneous program at the Auditorium Recital Hall last Monday evening in which Harriet Case, soprano; Jessie Lynde Hopkins, contralto; Elias Bredin, tenor; De Carver Williams, basso, and Daisy Waller Stephen, pianist, took part.

A pupils' recital, consisting of eleven vocal and instrumental numbers was given at Recital Hall in the Auditorium last Saturday afternoon under the auspices of the Cosmopolitan School of Music and Dramatic Art.

The Amateur Musical Club of Chicago gave its regular musicale at the Assembly Hall, Fine Arts Building, Monday. The program was arranged by Mrs. Hyde Wallace Perce and Mrs. Harvey J. Brewer. Edward Walker was the assisting artist.

Despite the fact that she was appearing on the same program with Mme. Tetrassini, Edna Gunnar Peterson, the young Chicago pianist, scored a great

success at the concert given on January 11 in the Boston Opera House. After her first number, Mendelssohn's "Capriccio Brillante," she was repeatedly recalled until she gave as an encore MacDowell's "Improvisation." After her second number, the Rachmaninoff Prelude in G Minor, and the Paganini-Liszt Etude in E Major, she was recalled seven times. The following Wednesday Miss Peterson played for the MacDowell Club of Boston. On January 24 she gave a recital in Brainerd, Minn.; on the 26th she and Mary Garden were the soloists at the Tiffin Musicale at the Blackstone, Chicago; on February 8 she is the soloist in St. Paul with the St. Paul Symphony Orchestra, on the 13th gives a recital in Fredonia, N. Y., and on the 15th appears at the Music Club, Cleveland, O.

Rudolph Reuter's Recital

Rudolph Reuter, the Chicago pianist, gave a recital at the University Club of Chicago Sunday afternoon and scored a pronounced success. His program follows:

Bourée in B Minor, Bach-Saint-Saëns; Sonata, op. 2 No. 3, Beethoven; Nocturne in E, op. 62, Etude in A Flat, and Ballade in A Flat, Chopin; Novelette in E, Schumann; Rhapsodie, op. 116, and Intermezzo, op. 117, Brahms; Nocturne and Scherzo-Improvisation, Grieg; "Troika," Tchaikowsky; Piano Piece, op. 11 No. 1, Schönberg; Prelude, Debussy; "Waldesrauschen" and Rhapsodie No. 12, Liszt.

Harold Henry, the Chicago pianist, gave a private musicale in the Foyer of Orchestra Hall on January 12. On January 13 he gave a recital in Crawfordsville, Ind., and early in February starts on a Western tour. On February 6, he will appear in Denver in recital, and in the beginning of March has several private engagements in Chicago. The last of the month he will go East, for a number of recitals, including one in New York. During the Spring Mr. Henry will give a recital in the Fine Arts Theater.

A number of Mr. Henry's artist pupils are meeting with success in concert work, among them Mabel Bond, who gave a recital on January 15 at Memorial Church of Christ, Chicago. Another of his artist pupils is C. Bess Bennett of Grand Rapids, who gave a program at the regular interpretation class on January 18 in Mr. Henry's studio in the Fine Arts Building. She played with a beautiful tone, clean and fluent technique and good style.

MAURICE ROSENFELD.

OPERA STARS AT PRESS CLUB

Director Russell Accompanist in Program for Boston Journalists

BOSTON, Jan. 23.—The Boston Press Club entertained members of the Boston Opera Company, headed by Director Henry Russell, last evening at its quarters. The affair was in the form of a dinner to the several operatic artists attending, followed by a concert.

The program was contributed by the following: Mme. Margherita d'Alvarez, contralto; Margherita Beriza, soprano; Myrna Sharlow, soprano; Ada Androva, soprano; Mario Ancona, baritone, and Vincenzo Tanlongo, tenor. Frank Waller and Jerome Booth did the piano accompanying except when Mme. d'Alvarez gave the "Habenera" from "Carmen," and in this Director Russell presided at the piano. The enthusiasm reached a veritable storm of applause at this point.

Mme. Beriza gave *Santuzza's* air from "Cavalleria Rusticana" with her usual artistry, and Myrna Sharlow in a group of songs and in an aria from "Madama Butterfly" captivated her listeners. Miss Androva, Messrs. Tanlongo and Ancona were each enthusiastically received in their various selections.

Popular Artists in Public School Concerts

At the New York public school concerts during the week beginning January 17 the participating artists were Max Jacobs, violinist; Jean Vincent Cooper, contralto, and Raffaele Diaz, tenor. Mrs. Cooper, one of Sergei Klibansky's artist-pupils, sang songs in English only, namely, Ronald's "Down in the Forest," Sanderson's "Until," Woodman's "I Am Thy Harp," Howard C. Gilmour's "A Kingdom of Dreams" and "The Year's at the Spring" by Beach. Mr. Jacobs played "Walter's Prize Song" from "Die Meistersinger" with his customary musicianly interpretation, besides Smetana's "Aus der Heimat," and Couperin-Kreisler's "Chanson Louis XIII and Pavane." Mr. Diaz sang an aria from "Carmen" and songs by Amy Woodford Finden and Landon Ronald.

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Montreal Impresario Endorses Campaign of "Musical America"

Albert Jeannotte, Former Opera Manager, Contributes His Evidence with Regard to Unsafe Conditions in Student Life Abroad—Suggests a Chain of Opera Houses in Cities of the United States

EXTREMELY interesting is Albert Clerke-Jeannotte's personality. The former impresario of the Montreal Opera Company, who has been living quietly in this city for the past two weeks, received a representative of MUSICAL AMERICA at his studio in the Hotel Calumet and set forth his views on the problem of successful opera in English and the means by which he believes American singers may grow and flourish on their own soil. "The thing that America needs most of all," stated Mr. Jeannotte, "is a chain of opera houses corresponding to the provincial opera houses of Europe. Every representative city in the United States should have its own opera whether it be self-supporting or not. The effect of this would be to keep young Americans at home. As things stand now there are but three ranking opera houses in this country and the young singer naturally feels that he or she cannot get a chance to appear here before making a debut in one of the provincial opera houses of Europe.

"They believe, and rightly, that European training facilitates their chances for a debut on the other side. This, in a great measure, explains the eager pilgrimages which our young people make to the Old World. Now the effect of a great chain of opera houses from San Francisco to New York would be simple and undeniably beneficial. In the first place, the young singers' chances would be tremendously augmented. They could make their debut in a city like Buffalo and should they prove successful the natural step would be toward a larger city. For the best ones this scheme would eventually mean the Metropolitan Opera. Not only would this immeasurably elevate the musical standard of the American people, but it would prove the greatest force which I can think of to overthrow the fetish of European training, a thing which I personally detest.

"I sincerely applaud the work that John C. Freund is doing; it is splendid. What he says is true, every word of it. I could tell you tales of the Quartier Latin in Paris which would shock and disgust you. The so-called atmosphere that is rampant there! Do you know what the visiting Americans' idea of Bohemianism is? Total abstinence from the effects of water on the body—in other words, they never take a bath! And the downward path is quickly descended. Young girls become pressed for money and are encouraged to take the fatal step by greedy, unscrupulous landladies. The pensions, for the most part, are veritable hot-beds of vice. That is the state of affairs over there. Besides there are not



Albert Clerke-Jeannotte, Formerly Manager of the Montreal Opera Company

more than half-a-dozen top-notch teachers in Europe. The remainder of them are equalled, if not surpassed, right here in New York City. The platitude about atmosphere being within one's self is a true one and, no matter which angle I view it from, I fail to see wherein lies the necessity of sending our young students abroad."

Immediately upon his arrival in New York Mr. Jeannotte attended the first performance of "Louise" at the Century Opera House. It confirmed his belief in the English language and its adaptability for the field of opera. He has decided to make New York his residence until next season and being a tenor and teacher of considerable ability has decided to accept a limited number of pupils during his stay. Mr. Jeannotte is widely acquainted in the operatic world and possesses the friendship of Lilli Lehmann and De Reszke in Europe and Henry Russell of the Boston Opera Company in America. A number of young singers who have been sent to the companies of Boston and Chicago with recommendations from Mr. Jeannotte are at present singing with these companies. The impresario explained that the recent failure of the Montreal company was due solely to the high cost of importing artists. He believes the American singer is gradually coming into his own and has already engaged about a dozen young natives for the Montreal season of Opera Comique and Grand Opera next Winter.

"Like the country," he said at parting, "their voices are full and vibrant with rich promise." B. R.

Haverhill Chorus Gives Concert after Ten Years' Inaction

HAVERHILL, MASS., Jan. 24.—The Haverhill Choral Society, spurred into new activities, gave its first concert in ten years on January 21, with Frederick W. Wodell of Boston, conductor. The chorus of 200 members was assisted by thirty players from the Boston Symphony Orchestra, Mr. J. Theodorowicz, concertmaster, and the following able soloists: Marie Kaiser, soprano; Florence Jepperson, contralto; William Wheeler,

tenor, and Bernard Ferguson, baritone. The program consisted of Max Bruch's Dramatic cantata, "Fair Ellen" and Mendelssohn's "First Walpurgis Night." The performance was most successful. The soloists were all effective and the chorus showed results of the competent direction of Conductor Wodell.

GERARDY SOLOIST WITH NEW YORK PHILHARMONIC

'Cellist Plays Lalo's D Minor Concerto—An Orchestral Version of Grieg's "At Mother's Grave"

The soloist at last Sunday afternoon's New York Philharmonic concert was Jean Gerardy, the 'cellist, who thus made his second consecutive Sunday appearance in Carnegie Hall. He was burdened with an unfortunate handicap in the form of Lalo's D Minor Concerto, which is a dull and dreary affair. It is doubtful if even Mr. Gerardy could inspire a sensible degree of interest in the work when he is in his best form, which was not the case last Sunday. His playing was deficient in poise and repose, his intonation not unerringly accurate, while his tone on the A string was rough. This particular defect was remarked in his playing a week earlier. Possibly the blame lies with some faulty detail of the instrument. Possibly, too, the artist would do better to play on a stand than to allow his 'cello to rest on the platform.

The audience applauded Mr. Gerardy with warmth. It was justly enthusiastic over the orchestral performances. The program offered Godard's seldom heard "Symphonie Orientale," Dukas's "Apprenti Sorcier," Rimsky-Korsakow's "Spanish Caprice" and a group of short numbers comprising Handel's "Largo," Boccherini's "Minuet," Glinka's "Kamarskaja" and an orchestral arrangement by A. Walter Kramer of Grieg's marvelous song "At Mother's Grave."

Godard's symphony is in reality a suite. Its five movements purport to be tone pictures illustrative of Eastern countries. Fragments of poems by Chatillon, Victor Hugo, Leconte de Lisle and others supply a slight programmatic basis to each of the divisions—respectively descriptive of Arabia, China, Greece, Persia and Turkey. The work would be more effective for the elimination of the last two movements, which are trivial. The remainder is slight and agreeable music, very French despite its pretensions of Orientalism, prettily scored and never more than skin deep.

Handel's "Largo" with organ, violin solo and finally full orchestra was welcomed with delight and the Boccherini "Minuet" was charmingly played. But the gem of the concert was the superb song of Grieg that singers persistently ignore, yet which is even better suited to the orchestral purposes to which Mr. Kramer has adapted it than to Grieg's original intention. Without altering more than the position of the final chord the gifted young American composer has provided it with a magnificent instrumental investiture, one that greatly enhances its inherent poignancy. It is splendidly rich, solid and perfectly balanced, but never over-elaborated. The use of the tamtam is exceptionally felicitous and the 'cello solo in the *poco mosso* section is a deeply poetic touch. Had the state of his health permitted Grieg would doubtless have orchestrated this "Lento funebre." That he could have done so to better account is questionable. Mr. Stransky and his orchestra gave it with admirable deliberateness and breadth, revealing its impressiveness and heart-breaking eloquence in peerless style. The audience liked it heartily. H. F. P.

Mrs. E. A. Simpson, formerly Pauline Carter, soprano, and director of St. Paul's M. E. and other Atlantic City, N. J., choirs, has been elected director of the Rhode Island Avenue M. E. choir of Washington, D. C.

A CONSERVATORY ROMANCE

Julia Swisher and Vaughn Hamilton Married in Boston

BOSTON, Jan. 26.—A New England Conservatory romance has recently resulted in the marriage of Julia Swisher of Iowa and Vaughn Hamilton, teacher of the violin in the Conservatory. This is not a "teacher and pupil" love story, as Mr. Hamilton's bride is a pianist.



Mr. and Mrs. Vaughn Hamilton



Mr. Hamilton is a cousin of Ralph L. Flanders, the efficient business manager of the Conservatory, and the marriage was celebrated at the latter's home in Brookline, Mass. Mr. Hamilton studied violin in Paris under Berthelmer. He is a thoroughly trained musician and for some time has been concertmaster of the Conservatory Orchestra, under the direction of George Chadwick, and one of the best amateur organizations of the kind in existence. L. L.

At the municipal Christmas Tree celebration in Memphis, Tenn., a number of choirs, under the direction of John B. Vesey, sang the chorus, "Under the Starlight" from George B. Nevins' Christmas cantata "The Adoration." Mr. Vesey's excellent choir sang the entire cantata at Christmas to a congregation estimated at 1,200 persons.

Mr. Weldon Hunt

the Boston vocal teacher, may justly be proud of his pupil,

Carolina White

who sang "Aida" at the Boston Opera House January 19, in an all-star cast. Mr. Parker, of the Transcript, says "Miss White's voice is one of fine resilient timbre, especially in its upper notes. It is admirably even in its course, it is plastic to the curve of melody and the play of rhythm, throughout its range it has a cool and bright sensuous beauty. She uses it with keen intelligence.

Mr. Philip Hale, of the Herald, says "Miss White's conception of her part was intelligent, her slave-girl was a refreshing contrast to Aidas that we have seen of late years with the exception of Miss Destinn's. Miss White did not make the daughter of a proud king an abject crawling slave. She was high spirited, she bore herself with dignity. The first scene was admirably acted and her facial play was unusually expressive. Her listening as well as her action were eloquent. There were fine moments in the scene with Amneris and few sopranos have expressed the various emotions in the Nile scene so successfully."

VIOLINIST

Gittelson

An Artist by the Grace of God
(Berliner Allgemeine Zeitung)

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"MEISTERSINGER" ADDED TO BOSTON OPERA RÉPERTOIRE

First Production of Wagner's Work by Henry Russell Organization — Beautiful Stage Pictures and Spirited Singing — Metropolitan Artists in Several Roles — Ludikar a New "Hans Sachs" and Leonhardt a New "Beckmesser"—A Performance that Added Greatly to Artistic Distinction of Present Season in Boston

Bureau of Musical America,
No. 120 Boylston Street,
Boston, January 25, 1914.

A BRILLIANT production of Wagner's "Die Meistersinger" has added greatly to the artistic distinction of the present season of the Boston Opera Company. This performance took place on Friday evening, the 23rd, and drew a packed house, and an audience that did not weary of expressing its enthusiasm, whenever opportunity offered, throughout the long performance. The opera was admirably staged, thanks to Josef Urban. A series of some forty rehearsals resulted in an occasionally spirited and unanimous ensemble.

The cast, which included several singers from the Metropolitan Opera Company, offered some artists who had not appeared in Boston before, and in rôles which they interpreted very capably. In fact, this performance, in its general character—we do not allude to matters of personal taste regarding certain interpretations, or to the details of this or that individual's conception—was a good instance of what a vital performance of opera should be.

André Caplet conducted, and the cast was as follows: *Walther*, Karl Jörn; *Eva*, Johanna Gadski; *Hans Sachs*, Paolo Ludikar; *Beckmesser*, Robert Leonhardt; *Magdalene*, Lydia Rienskaja; *Pogner*, Carl Braun; *Kothner*, Ramon Blanchart; *Schwartz*, Howard White; the *Watchman*, Aristodemo Sillich.

The two great masterpieces of Wagner—the two operas, from which, if all the rest of Wagner were destroyed, the other works could be fashioned, namely, "Tristan" and "Die Meistersinger," are now in the regular repertoire of the Boston Opera Company. It is true that Mr. Russell was obliged to draw upon the Metropolitan forces for this representation, but the credit for the production cannot on this account be taken from the local company. Mr. Urban produced the opera, for the eye, in a manner which is probably without precedent, so far, at least, as this country is concerned, and Mr. Caplet had labored ceaselessly to bring all things, even including the business of those on the stage, to the proper pitch. So arduous had been the labor of preparation, in fact, that many feared for the performance, thinking that the preparatory work had so exhausted singers, chorus and orchestra that there would be no freshness in the opening presentation. This, as it proved, was farthest from the fact. There was enthusiasm on the stage, enthusiasm in the atmosphere, and it was no hectic excitement over a first night affair. It was the result of solid preparation.

It is difficult to refrain from extolling the great opera. The ears drank in the tone. Hearing the glowing music, the poor overworked scribe, the uninformed and uninformed layman were brethren again. Critics laid down their tomahawks, and everybody rejoiced in an opera heard so seldom here in late years that the sensation was almost new.

Hearty Co-operation

The performance, I have said, was first and above all conspicuous for the hearty co-operation of all concerned, the earnestness and the goodwill felt by singers and audience alike. Operas mounted frequently in this manner would tend to create permanent opera in the United States quicker than any literary duels. There were also a number of singers of the very first rank. Mme. Gadski's *Eva* is a part in which she is well known. Perhaps this *Eva* is a trifle exaggerated in the matter of "business." Nevertheless, it is beautifully sung, with an entire mastery of the traditions of the part, by a very sincere artist who is thoroughly imbued with the spirit of the rôle. Mr. Jörn's *Walther* need not long detain us. In the past he has shown a beautiful voice. But Mr. Braun and his *Pogner* were new to us. The voice and the stature of the man, a great six-footer, are singularly congruous. Like its owner, that tremendous bass voice seemed to dwarf everything else on the stage. But the quality is rather coarse. If one wishes to say that *Pogner* is portrayed by Wagner as somewhat of a pompous ass, very well. *Pogner* was

pompous, but, we think, by no means an ass.

Mr. Leonhardt's *Beckmesser* was a notable feature. This *Beckmesser* was an admirable portrait of a petty and officious burgher, not without cunning, not without greed. The admirable impersonation of Mr. Leonhardt will linger long in the memory. It is true that his voice is very much better than one would naturally associate with the figure of *Beckmesser*, but this unfortunate (!) defect was skillfully concealed by Mr. Leonhardt, who interpreted his lines and "colored" his tones in the most amusing manner. Mr. Ludikar's *Sachs* was beautifully sung, with the utmost comprehension, with a temper—a mental sympathy for Wagner's music and Wagner's hero.

The minor parts were taken with surprising security and *esprit*. Thus, Mr. Jou-Jerville's *David*. Mr. Jou-Jerville has not a voice of conspicuous beauty, but the quality of his tone was not necessarily against him on this occasion, for the tone was curiously boyish in its character, and in his action Mr. Jou-Jerville was a skilful impersonator of the awkwardness of youth. Mme. Rienskaja was a competent *Magdalene*.

The Stage Settings

Mr. Urban's stage settings can only be compared to his best work in the past such as in the "Tales of Hoffmann" and "Monna Vanna," and it is questionable whether in either instance he was so truly successful as in his setting of Wagner's opera. Here he appears to be exceptionally at home. It is true, so far as "local color" is concerned, that he spent part of last Summer in Nuremberg, that he has endeavored to reproduce, often faithfully, some of the scenes of that city. Not only has Mr. Urban made a faithful representation of old Nuremberg on the stage: he has conveyed with rare effect the atmosphere of the entire drama. Most of the time the stage is bathed in sunshine. In the first scene the shadowy section of a church is seen, but the morning sun floods through a stained glass window on the right.

Act Two is of solid scenery, and as nearly as possible the reproduction of a narrow old Nuremberg street, with a tower in the background, and a great bridge crossing near. In this scene, as evening fell, and the moon rose, there were exquisite effects of lightning. The two scenes of Act Three are equally felicitous, first *Hans Sachs's* study, a delightfully simple old German interior, a clock, an oven and all the homely features of an artisan's hut. The second scene, a fitting culmination of the opera—a scene which gives the illusion of a great stretch of verdant nature and vivid sunshine—the scene of the tournament of song, on the banks of the Pegnitz. The country that stretches out before the eye is a wondrous sight on this Summer's day, and the pensions and costumes are of a brilliancy only outshone by the atmosphere itself! Seldom has a scene given such a joyous impression. And in the management of lights, the grouping of figures, in all that pertains to a fine stage production, Mr. Caplet and Mr. Urban played into each other's hands. They had their reward.

The parts of the *Meistersingers* were handled with the security that characterized the larger rôles. The chorus distinguished itself again. Mr. Sillich, the *Watchman*, was excellent. Mr. Caplet crowned his labors by conducting with especial and well advised consideration for his soloists. Seldom, indeed, did he drive his orchestra to a forced tone. Most often he was the spirited and confident leader who knew and loved his score, and whose devotion to its cause had been unflagging for many weary months. There were many recalls for the singers, and also for Mr. Caplet, whose "Meistersinger," Gallic though it is here and there, remains his biggest achievement up to the present time.

Other Performances of Week

Other performances of the week were "Aida," on Monday night, the 19th, with Carolina White as *Aida*, Martinelli as *Rhadames*, Amato as *Amonasro*; *Tosca* on Wednesday, the 21st, with Mme. Edvina as *Tosca*, Scotti as *Scarpia*, and Lafitte as *Cavaradosi*; "Louise," on Saturday, the 24th, with Mmes. Edvina, Lafitte, d'Alvarez and Marcoux; and on Saturday evening, at popular prices, "The Tales of Hoffmann," with Mr.

Dangès, as *Lindorf*, *Coppelius*, *Dapper-tutto* and *Miracle*; Evelyn Scotney as *Olympia*; Elizabeth Amsden as *Giulietta*; Margerita Beritza as *Antonia*.

Miss White's *Aida* was awaited with much interest, likewise Mr. Martinelli's *Rhadames*. Miss White was either not at her best, or else the music of *Aida* is too well suited to her voice. She is, however, an uncommonly beautiful figure on the stage. Mr. Martinelli over-drove his voice. Mr. Amato's *Amonasro* was a wild and impressive figure, and the magnificent voice of this artist stood him in good stead. His performance, and that of Mme. d'Alvarez, were the engrossing features of the evening.

The performance of "Louise" was far more lively and dramatic than the first performance this season of this opera. "The Tales of Hoffmann" was brilliantly given. Mme. Beritza gave an intelligent and interesting impersonation of the pathetic *Antonia*. In song she was entertaining. Mr. Dangès, now in better voice, sang more brilliantly and more effectively than at previous performances, when a cold had given him temporary embarrassment. OLIN DOWNES.

MUCH SWEDISH MUSIC ON MINNEAPOLIS PROGRAM

Conductor Oberhoffer Plays Several Novelties—Julia Claussen the Admired Soloist

MINNEAPOLIS, Jan. 21.—The seventh evening concert by the Minneapolis Symphony Orchestra, Emil Oberhoffer, conductor, contained novelties galore. "First time in Minneapolis," "First time in America," "First time in these concerts" were the footnotes to which the reader was referred by the liberal use of asterisks in the printed program.

The opening number, a Bach-Mahler Suite, brought into prominence the organ and "clavicembalum," otherwise piano, presided over by Hamlin Hunt and Hermann Ruhoff, respectively; also Carl Woempner in a flute obbligato.

For the first time this season Mr. Oberhoffer used the score in conducting the symphony—that of Saint-Saëns in C minor, op. 78, No. 3, for orchestra, piano and organ. The conductor's broad comprehension of the work, together with his effective control of the orchestral forces, wrought magic in the production of a tonal picture strong in impressionistic values.

Julia Claussen, the Swedish contralto of the Chicago Opera Company, was the soloist. She made her first appearance in Haydn's Cantata for Single Voice, "Ariadne auf Naxos." An apparent nervousness and lack of repose in this number were afterward accounted for by her late arrival and consequent necessary haste in coming before her audience. Miss Claussen was no longer ill at ease, however, in the Recitative and Aria, "Spin, Spin," from Ivar Hallstroem's "Den Bergtagna." She seemed also very much at home in the aria from "Samson and Delilah," sung as an encore. In all her numbers Miss Claussen's pronounced dramatic tendency gave color to a lovely voice and effectiveness to her style.

The orchestral numbers furnishing an appropriate atmospheric setting to Miss Claussen's Swedish aria were Stenhammer's "Midvinter," op. 24, and Hugo Alfen's Swedish Rhapsody, "Midsommara-vaka."

Miss Claussen was accompanied on her trip to Minneapolis by her tour manager, Alma Voedisch, a one-time resident of Minnesota.

The popular concert on Sunday was the sixth of the second series. It covered a wide range in bringing forward numbers by Chopin, Goldmark, Bizet, Weber, Tinel (the Belgian composer little known outside his own country), Verdi, Strauss. The soloist was Mary Ann Kaufmann. In her two numbers, "Leise, leise," from "Der Freischütz," and "Ah, fors è lui," from "Traviata," she proved herself an artistic singer of sufficient charm to stimulate the audience to warm applause. An encore followed each number.

F. L. C. B.

Leonard Borwick, who is to tour America next season, will give five piano recitals in London during February.

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Wiesbaden

"Miss Fay was heard in a very sympathetic vein in Brahms's 'Liebestreu' and Rubinstein's 'Neue Liebe.' One could wish that Miss Fay would sing nothing else than Brahms and Strauss for whose songs her luscious high register seems to have been destined. Miss Fay was overcome with applause, and not allowed to depart before granting an encore."

NUERNBERG

"Miss Fay delighted us not only with the voluptuous beauty of her voice but also with its wonderful development. Her singing of the Donna Anna aria was perfect vocal art, and she invested its purling melody with pulsating life and warmth."

A CHAMPION OF MUSICAL CHICAGO

John J. Hattstaedt Proud of City's Advancement—Twenty-eight Years as Teacher

Bureau of Musical America,
No. 624 Michigan Boulevard,
Chicago, January 26, 1914.

JOHN J. HATTSTAEDT, the president of the American Conservatory of Music, is a very patriotic Chicagoan. In speaking the other day of the city's musical advancement, he said: "I naturally feel a certain pride in Chicago, which I have made my home for so many years, and I always resent the idea of Eastern cities patronizing us and our musical accomplishments. To-day we can stand our ground independently. In fact, visiting musicians, who get an insight into the musical life of Chicago, often express surprise at the discernment of the general public, at the high stage of advancement of the professional musicians of the city, at the large number of students who come to Chicago annually to study with our foremost masters, and at our Chicago Symphony Orchestra and Grand Opera Company.

Mr. Hattstaedt is liberal in speaking of his associates and his competitors, and is particularly proud of his own faculty which contains many American-born teachers, though there are several foreign artists and teachers among them who have become naturalized.

When interviewing Mr. Hattstaedt, one is most impressed by his sincerity and unflinching purpose. Without the extraneous exploitation, which a large music school would naturally require, he has in the last twenty-eight years built up an institution which stands for high musical ideals, practical methods and right fundamental principles. When I first met Mr. Hattstaedt, more than a quarter of a century ago, his school was a modest institution in which he himself spent a great deal of time in pedagogical work. With the growth and enlarge-



John J. Hattstaedt, President of American Conservatory of Music in Chicago

ment of the school he has gradually abandoned his personal instruction, now spending most of his time in its supervision, though a few favored pupils still receive instruction from him, and he still gives a series of lectures throughout the year.

Mr. Hattstaedt, while not belonging to the virtuosi of the city, has always been among its foremost musical educators and has always represented Chicago in all movements for musical uplift. He is a close student of all the collateral arts. He has strong likes and dislikes, but with this great natural tact. The walls of his study at the school are lined with bookcases filled with musical books and scores. He has all these at his tongue's end.

MAURICE ROSENFELD.

YVONNE DE TREVILLE IN PORTLAND, ORE., RECITAL

An Engaging Performance by the Popular Soprano—Big Audience for Symphony Orchestra

PORTLAND, ORE., Jan. 19.—On Wednesday evening last the subscribers to the course of concerts presented by the Portland Musical Association, were treated to one of the most enjoyable of the series. Yvonne de Treville appeared in a costume recital which showed this dainty little lady to the very best advantage. Her coloratura work is clear and sparkling, while in the more serious numbers she sings with a warmth and feeling frequently lacking in coloratura sopranos. Mrs. Edith Bowyer Whiffen was an excellent accompanist and contributed her share to a delightful evening.

An exceptionally fine program was given at the symphony concert yesterday afternoon. A most gratifying feature was the packed house that greeted the players, the entire capacity having been sold in advance. At last Portland seems to appreciate that we have an orchestra that would be a credit to any city. There were a number of people present from adjoining towns. George Jeffrey proved a capable conductor, and the program as arranged by him was an artistic treat.

Beethoven, Symphony No. 3 ("Eroica"); Martucci, Giga, Canzonetta; Wagner, Vorspiel und Isolde's Liebestod; Sibelius, Valse Triste, op. 44, and Romance in C, op. 42; Hiffe, "Vergiss mein nicht"; Rosini, Overture to "William Tell."

Mrs. Rose Bloch Bauer, director of the choir at Temple Beth Israel, is soon to leave for New York where she will be

the guest of Emilie Frances Bauer. During her absence Mrs. Zeta Hollister-Politz will substitute as soprano at the synagogue.

Mrs. Robert Schmeer, one of Portland's popular contraltos, leaves this week to study in New York.

George Wilbur Reed gave an enjoyable recital on Thursday evening. Mr. Reed is a newcomer who is fast becoming a favorite.

Adaline Bowie was soloist at the last meeting of the Coterie Club. Her piano numbers were Fantasia, Impromptu, C Sharp Minor, Chopin; Liszt arrangement of the "Blue Danube Waltz" and "Pastorale," Scarlatti-Tausig.

Recitals have been given during the last week by Hattie Haynes and Mrs. S. A. Chase, teachers.

VIOLINIST'S BOSTON DÉBUT

Alexander Bloch Warmly Received—Dr. Carl Able Assisting Artist

BOSTON, Jan. 24.—Alexander Bloch, the young violinist of New York, made his debut here on Wednesday afternoon of this week in an interesting recital at Steinert Hall. He was assisted by another New Yorker, Dr. William C. Carl, organist, and Blanche Bloch, as accompanist. The friendly audience was of fair size and keenly appreciative of Mr. Bloch's efforts. He proved to be a violinist of attainments, his playing showing results of earnest and intelligent study. The Mendelssohn Concerto in E Minor he played with brilliancy and feeling.

Besides accompanying Mr. Bloch in the "Chaconne" by Vitali Dr. Carl gave two solo numbers, "Prière et Berceuse," Guilman, and a Bach Fugue in D Major. In the latter he displayed some truly remarkable work, and the intricacies of the pedaling were mastered with credit.

W. H. L.

Mme. Tollefsen Capable Assistant to Kneisels in Brooklyn

At the second concert of its twenty-first season in Brooklyn, held on January 22, the Kneisel Quartet was assisted by Mme. Schnabel-Tollefsen, pianist. Mme. Tollefsen participated in the Dvorak A Major Quintet and won much enthusiastic applause through her sure technic and intelligent reading of this

charming composition. The quartet played with its usual mastery the Schubert D Minor Quartet and two movements of Verdi's E Minor Quartet. The Bach C Major Suite gave Willem Willeke, the 'cellist, an opportunity to display his technical command of the instrument.

CINCINNATI CROWDS AT TWO KUNWALD CONCERTS

Orchestra's Own Soloists, Heerman and Kouloukis, Win Successes under Conductor's Baton

CINCINNATI, Jan. 17.—Schumann's superb Symphony No. 4 and the Brahms Concerto for violin and orchestra in D were two notable offerings of the last Symphony Orchestra under the direction of Dr. Ernst Kunwald. Dr. Kunwald's reading of it met with the utmost approval of the large audience which had assembled in Emery Auditorium. He presented the "Romanza" in a particularly delightful manner, emphasizing its romantic beauty in the most finished and artistic manner.

Emil Heermann, the concert master, played the Brahms Concerto and scored a veritable triumph. Mr. Heermann emphasized its lyric aspects, which he presented with a glowing beauty and richness of tone. At the same time Mr. Heermann grasped its profundity and complexity which left no question as to his sound musicianship and maturity of conception. In the Allegro, which he played in masterly fashion, he used the cadenzas written by his father, Prof. Hugo Heermann, formerly concert-master of the orchestra, but at present in Geneva. Under the conductor's illuminating direction the orchestra played a superb accompaniment.

Dr. Kunwald is an eminently successful reader of Brahms and has never demonstrated this more clearly than in the reading of the "Akademische-Fest" Overture in which he lost nothing of the rollicking, breezy character of the old German student songs on which it is built, while at the same time he sacrificed nothing of the substance and dignity of the orchestral setting.

At the second popular concert there was not a single seat unoccupied. The soloist of the afternoon was Nikolas Kouloukis, who hails from Tripolis in Greece, and who at once proved himself to be a well-schooled musician. He is the first flutist of the orchestra and possesses a firm sweet tone and a facile technic which showed to excellent advantage in the Godard Suite for flute and orchestra. As an encore he played "Geisterreigen" from Gluck's "Orpheus."

A. K. H.

MELBA-KUBELIK THRONG

Nearly 3,000 Hear Noted Co-Stars in Milwaukee Concert

MILWAUKEE, Jan. 24.—A representative audience of nearly 3,000 admirers of Mme. Melba and Jan Kubelik well filled the South half of the large main hall of the Auditorium on Wednesday night to listen to the joint recital by these two artists, assisted ably by Edmund Burke, baritone; Marcel Moysse, flautist, and M. Lapiere, accompanist. The boxes alone were sparsely filled and a few chairs of the lower balcony were unoccupied, but the remainder of the seats were virtually all occupied. The used portion of the hall was cut off from the north half by a large curtain which added measurably to the acoustics. An interesting feature of the concert was the fact that comparatively few people were shown to their seats after the entrance curtains were drawn, as they apparently considered that no portion of the program was to be missed. This program was identical with that of many concerts on this joint tour. The enthusiasm of the audience ran high. Melba was in wonderful voice and every song was given by the diva with superlative art. Kubelik gave a serious account of himself, rather than the display of virtuosity to which he owes much of his fame. Mr. Burke, the assisting artist, disclosed a baritone voice of rare quality and power, notably in its middle and lower registers.

M. N. S.

Mildred Potter with Two Chicago Chorus

Walter Anderson has booked Mildred Potter, contralto, to sing in the "Messiah" with the Irish Choral Society of Chicago, Daniel Protheroe, conductor, for Sunday, April 5. Miss Potter also sings with the Chicago Apollo Club on February 23.

CHORAL ARMY SINGS ROUSING "MESSIAH"

Crowd Drawn by 1,000 Choristers and Noted Soloists under Morgan Bâton

From the moment when the New York Hippodrome's circular curtain disappeared beneath the stage and revealed the massed ranks of Tali Esen Morgan's thousand chorister's, this huge chorus became, in a sense, the star of last Sunday evening's "Messiah" performance. To be sure, Mr. Morgan's singers had notable solo aid in Mme. Jeanne Jomelli, Mildred Potter, Dan Beddoe and Fred-eric Martin, and each of these registered individual successes, but the vastness of the auditorium gave happier opportunity to the choral army and its mighty waves of tone brought undeniable thrills to the good-sized audience.

By sheer dynamic force and inspiring magnetism, Mr. Morgan held his tremendous choral body in remarkably good accord. The hearers had their first big thrill when the chorus hurled forth its reverberating "Wonderful, Counselor," and it was continued through the rousing "Lift Up Your Heads" until the "Hallelujah Chorus" fired the assemblage with overpowering enthusiasm.

Mme. Jomelli provided an innovation in the "slit skirt" as an oratorio costume. She infused into the soprano arias a thrilling element of dramatic fervor, such as brought rounds of applause, both from the audience and from the chorus, for her beautiful "Come Unto Him" and "I Know That My Redeemer Liveth." Miss Potter's opulent voice and noble oratorio style were manifested admirably in the "He Shall Feed His Flock" and her other arias. That sterling "Messiah" basso, Mr. Martin, launched his invectives with splendid spirit and won a big ovation with his "Why Do the Nations?" The ringing declamation and resonant voice of Mr. Beddoe were warmly appreciated, notably in his "Thou Shalt Break Them." Clarence Reynolds was the able organist and members of the New York Symphony supplied the orchestral support.

K. S. C.

EGAN SINGS IRISH SONGS

Young Tenor Aided Pleasingly by Lillian Breton and Miss Dilling

Thomas Egan, the Irish tenor, was heard in song recital at Aeolian Hall, New York, on January 24. The tenor evoked most enthusiasm through his Irish numbers, consisting of Tom Moore's "Has Sorrow Thy Young Days Shaded," and "Let Erin Remember," "Molly Bawn" by Lover, and "Eileen Alanna" by Thomas, and his encores "Wearin' of the Green" and "Mother Machree." His other songs in English, equally well sung, were Cadman's "I Hear a Thrush at Eve" and Marshall's "I Hear You Calling Me."

Weckerlin's "Bergère Légère," Schubert's "Thr Bild" and "Ridi Pagliaccio" from "I Pagliacci" represented the French, German and Italian schools of song. Mr. Egan had an able assistant in Mildred Dilling, harpist, who played a Debussy Arabesque, Massenet's "Menuet D'Amour," and Pierné's "Impromptu Caprice," besides several other numbers, with delicacy and musicianly feeling. Lillian Breton, soprano, was the other pleasing artist.

Edward Rechlin in Southern Tour

Edward Rechlin, the New York concert-organist, won several successes last week on tour when he played in Washington, D. C., on January 21 and in Cumberland, Md., on the 19th. On both occasions his program included Bach's C Minor Fantasia and Fugue, Guilman's "March Fantasia on Two Church Hymns," the familiar Widor Toccata and shorter pieces by Kramer, Ferrari-Mideeschulte, Jadassohn, Guilman and Nilcher. Mr. Rechlin also gave splendid improvisations on themes handed him by persons in the audience. He was assisted by Mrs. George Johannes, soprano, and Otto Luebker, bass, who sang songs by Godard and Willeby and an air from Mendelssohn's "St. Paul," respectively. Mr. Rechlin also appeared at the White House on January 20 when he acted as accompanist for Elena Kirmes at a musicale there, winning marked approval from the President, Mrs. Wilson and numerous other guests.

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FOREIGN PREJUDICE AND AMERICAN MUSIC

[From the Cincinnati Times-Star, January 24, 1914]

JOHN C. FREUND asked a pertinent question before an audience in Cincinnati a night or two ago, in answer to the foreign criticism that musical culture does not exist in America. He said:

"Are we to believe that the thousands of foreign teachers who have settled among us and the hundreds of foreign artists who visit us have left no influence? Are we to believe that the work of scores of magnificent musical colleges in the United States for generations has gone for naught? And are we to believe that the millions and millions we spend every year for training and education in music have been scattered on barren ground? Has the knowledge and musical culture of thousands of splendid native instructors and artists done nothing in all these years to advance

us beyond a primitive stage of music?"

No intelligent person who is open to conviction can possibly credit such a condition. The trouble with our foreign critics is that they are not open to conviction. The extent of foreign ignorance as to the state of music in this country is equaled only by the prejudice felt in the same quarters. Mr. Freund illustrates this by what he declares to be a properly authenticated quotation from a distinguished European conductor:

"If savages, lions, giraffes, serpents and even insects respond to music, then why not Americans?"

There is no way of combating such hopeless assinnity as that. The brain which conceived it is incapable of altering its convictions. And efforts spent in attempts to convert Europe might better be used in convincing our own people of the splendid character and efficiency of native musical institutions.

PLEASING JOINT RECITAL

Adele Katz and Ella Courts Heard with Considerable Appreciation

Adele Katz, pianist, and Ella Courts, soprano, of Galveston, Tex., were heard on January 23 in a joint recital at Aeolian Hall, New York, assisted by Florence Wohlfert, violinist. Miss Katz displayed her technic best in Schumann-Tausig's "Der Contrabandista" and Chopin's A Flat Major Polonaise. Her other numbers, all well-played, were Scarlatti-Tausig's "Pastorale" and "Capriccio," a Chopin group, MacDowell's "Bluettes" and Johann Strauss' "Man Lebt nur Einmal." As an encore Miss Katz played MacDowell's "Shadow Dance." This young artist showed much talent throughout her playing, especially in delicate interpretation.

Mme. Courts was pleasing in Santuzza's Aria from "Cavalleria Rusticana," and Mary Turner Salter's "Cry of Rachel." Miss Wohlfert played Kreisler's "Caprice Viennois," and the Andante from Vieuxtemps Concerto No. 2 in a commendable manner. Sidney Dalton was the able accompanist.

Clarence Dickinson in Historical Organ Recital

Clarence Dickinson, the New York organist, who succeeded the late Dr. Gertrude Smith as director of music at the Union Theological Seminary, New York, inaugurated a series of five "Historical Organ Lecture-Recitals" at that institution on Tuesday afternoon, January 27. The other four will be given on the four Tuesday afternoons in February at 4 o'clock. At the recital on January 27 Mr. Dickinson played the old Belgian chorale "Rejoice Beloved Christians" by Benedictus Ducis, who flourished in 1480-1544. Tracing the historical development he played works of Andrea Gabrieli, Giovanni Pierluigi Palestrina, William Byrd, Sweelinck, Scheidt, Frescobaldi, Couperin and finally the Prelude and Fugue in D Major of Johann Sebastian Bach. The second half of the program was devoted to an illustrated lecture on the evolution of the organ which also proved highly interesting.

Rosa Olitzka Recitals at Two Middle Western Cities

Rosa Olitzka, the contralto of the Canadian National Grand Opera Company, is now on a recital tour throughout the Middle West, having appeared in Grand Rapids, Mich., with Jean Gerardy, cellist, and Alice Nielsen, soprano, and in Aurora, Ill., with Ludwig Schmidt, the violinist. On both of these occasions Mme. Olitzka delighted her hearers through her pure tone production and excellent enunciation. The contralto achieved her biggest triumph on both occasions with the "Ah, mon fils" aria from "Le Prophète." In addition to this the artist displayed much versatility in German and English songs, besides dramatic ability and fine diction.

BARITONE MUCH APPLAUDED

Charles Norman Granville Soloist with St. Cecilia Choral Club

ASTORIA, L. I., Jan. 16.—The St. Cecilia Choral Club, John C. Dempsey, conductor, gave a splendid concert at the Mount Carmel Institute, last evening, with Charles Norman Granville, baritone as soloist.

Mr. Granville sang the "Dio Possente" aria from "Faust" in an admirable manner, being applauded so ardently that he added Charles Gilbert Spross's "The Wind." He sang later Strauss's "Zueignung" and Brahms's "Vergebliches Ständchen," adding Homer's "Banjo Song." After his third number, Jules Jordan's "Here on the Brae," and Mabel Daniels's "Daybreak," he was called out again and again, and in response sang Brewer's "Fairy Pipers" and as a second encore Emmell's "Philosophy." The applause continued and the baritone found himself in a predicament inasmuch as he had not brought any other music. On announcing this to his hearers, demands for a repetition of the "Fairy Pipers" were heard and the baritone accordingly sang this as his third encore.

The chorus sang works by Handel, Mackenzie, Victor Harris, Bruno Huhn, Gelbke, Elgar and Spross, closing with Charles Gilbert Spross's arrangement of Nevin's suite "A Day in Venice." Particular interest attached to the presentation of the Huhn "Destiny," since in it the composer presided at the piano.

The accompanists of the occasion were Mr. Huhn and F. E. Wilkinson.

Quartet of Soloists in a Bloomfield Concert

BLOOMFIELD, N. J., Jan. 20.—A highly enjoyable concert was given last evening at the First Presbyterian Church, by M. Gwyn Jones, contralto; Ellison Van Hoose, tenor; Max Jacobs, violinist, and Helen Wolverton, pianist. Each of the four artists was well received, Miss Jones revealing her rich voice and her artistry in a "Samson and Delilah" aria and a group of songs by Molloy, del Riego and Greene. Mr. Van Hoose scored heavily in two groups of songs by Campbell-Tipton, Roma, Hawley, Gilberte, Fleta, Jan Brown and Mrs. Beach. His fine voice and consummate art won him marked approval. Mr. Jacobs made a notable impression in Cottenet's "Chanson Méditation," a Wieniawski Polonaise, the Wagner-Wilhelmj "Prize Song" and Smetana's "Aus der Heimat," his playing giving evidence of complete technical equipment and excellent musicianship. Miss Wolverton played a Moszkowski Waltz and the accompaniments in able manner. The closing number on the program was the familiar duet "Home to Our Mountains" from "Il Trovatore," which Miss Jones and Mr. Van Hoose interpreted in true operatic fashion.

Montemezzi's "Amore dei Tre Re" has just been produced in Mantua with success.



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TO GIVE ENGLAND ITS OWN BAYREUTH

London Hears of a Plan to Erect a Festival Theater at Glastonbury to Preserve the Arthurian Legend in Cycle of Music Dramas
—American Soprano Makes Highly Successful London Début
—Tina Lerner Adds to Her Triumphs

Bureau of Musical America,
36 Maiden Lane, Strand, W. C.,
London, January 16, 1914.

IT is expected that by the end of the week, most if not all of the principals for the Covent Garden première of "Parsifal" on February 2 will have arrived and general rehearsals will be possible. The scenic arrangements are well advanced and it is rumored that these will attain a standard of perfection that will constitute a record even for Covent Garden.

The principals will include the following artists: *Parsifal*, Heinrich Hensel; *Kundry*, Eva von der Osten; *Amfortas*, Paul Bender; *Gurnemanz*, Paul Knüpfner; *Klingsor*, August Kiess. Arthur Bodanzky of Mannheim will be the conductor.

The Bayreuth precedent, established out of reverence to Wagner and his last great music drama, is at length to have a serious rival, and of all places, in England, dubbed "the land without music." In the columns of the *Daily Telegraph*, and from the pen of that paper's eminent critic, Robin H. Legge, appear the outlines of a scheme which is intended to be a national movement for the erection of a theater or festival playhouse at Glastonbury, where the Arthurian Legend may be preserved for the nation and made known to the rest of the world, after the manner of "Parsifal" at Bayreuth. The story of Arthur and his knights and of that mythical land of the West of which Glastonbury is supposed to be the center is to be perpetuated by a cycle of musical dramas, of which the first, entitled "The Birth of Arthur," has already been completed, the libretto or poem by Reginald R. Buckley and the music by Rutland Boughton, a young composer who has given promise of achieving a reputation among native musicians.

The patrons of the scheme include some of the most eminent in the land, and apparently nothing stands in the way of an almost immediate inception of the undertaking but the paltry sum of £3000. Thomas Beecham has set a notable and characteristic example by placing his orchestra at the disposal of the organizers.

Début of American Soprano

Last Sunday's concert at the Albert Hall provided the occasion for the début of an American soprano in the person of Juanita Prewett, a young California singer who has been studying in London for the last four years with George Uttley. It seems to be a feature of the American débutante's success, in England, at least, that it should be of the instantaneous and overwhelming kind, and Miss Prewett has been no exception to this rule. Her singing of "Un bel di vedremo," from "Butterfly," brought her a boisterous ovation of the hurricane sort, the plaudits surging up from the large audience in a spontaneous and whole-hearted burst of sound. Her voice, exceedingly buoyant and plastic, has magnificent range and a purity and freshness, especially in the upper tones, that thrilled all her hearers. The middle register was less satisfactory, though the vast dimensions of the hall may have deceived the newcomer somewhat. Diction and phrasing were alike admirable.

Miss Prewett is a typical Western girl—bright, vivacious and intelligent, with that, to Europeans, indefinable though wholly irresistible charm so characteristic of the American girl, and of the Western type in particular. She hails from Los Angeles, where she studied under the vocal teacher, Miss E. Carrick. Her ambition then was to become a lieder singer and she confessed to having journeyed once 200 miles just to hear David Bispham sing, but the lure of the operatic stage and the advice of her friends proved too great, and she is persuaded now that her future lies in operatic work.

Miss Prewett has studied in New York

and in Italy, Germany, Austria and France, but it is to London that she feels she owes most, and the fact that her initial success has been registered here is especially gratifying to the young artist.

The Schönberg appearance, the music-



Juanita Prewett, Soprano, of Los Angeles, Who Made a Successful Début in London on January 11

al event of the week, billed for Saturday next, has been shorn of some of its novelty, as the great concert at Queen's Hall has been anticipated by a small program given last night at the Grafton, under the auspices of the Music Club. The great experimentalist was the guest of the evening, and his string sextet, "Transfigured Night," and a number of his songs were performed and made a strong impression on all present.

Von Dohnanyi's Recital

Ernst von Dohnanyi was first in the field among the New Year's recitalists with his program January 12 at Aeolian Hall given before a surprisingly large audience. The Variations and Fugue on a Handel Theme with Schumann's "Kneiseriana" and the pianist's own already familiar Humoresques comprised the program. Herr von Dohnanyi can indeed be "the poet at the piano," and in the Schumann number especially there was evidence of much inspiration and deep reflection. He possesses a great variety of touch and appears at greater advantage where delicacy and fine shading are required than in the more strenuous passages. The march movement in his own composition appealed especially to the audience.

The same evening and in the same hall another large audience assembled for the mixed program of Herbert Fryer, a young British pianist, who leaves almost immediately for America to fulfil engagements in New York, Boston, Montreal, Toronto, Winnipeg, Calgary, Vancouver and other cities. In England and on the continent Mr. Fryer has acquired no small fame as a pianist, while as a composer he has likewise achieved distinction by his works for the pianoforte and the voice. The present program included some of his vocal compositions.

Of Mr. Fryer's reputation as a pianist of brilliant and masterful technic, there was sufficient material in Bach's Chromatic Fantasia and Fugue and a Chopin group to judge. In addition, he is able to develop great beauty of tone and possesses velocity of touch. In the field of composition, however, it would require more than the four songs which Washington Whitehouse sang with taste and refinement to make or mar the composer's reputation. These works, though graceful and pleasant little efforts, possess no special rhythmic or melodic qualities to distinguish them from the myriads of similar pieces that are constantly being put on the market.

A performance of Dohnanyi's Sonata in C Sharp Minor for violin and piano was a blurred exhibition, mainly due to some differences in regard to tempi on the part of the violinist, Mme. Beatrice Langley, who furthermore detracted

from her performance by a tone that was anything but large and firm.

Another Tina Lerner Success

Tina Lerner's venture on January 13 with a whole Liszt program was crowned with success. Her appearance never fails to attract a large audience in London. The famous B Minor Sonata would of itself alone have constituted a task of sufficient magnitude for the average player, without the inclusion of pieces from "Années de Pélerinage" and "Transcendental Studies," but Miss Lerner's technic was more than equal to the demands made upon it, and it was precisely with this prodigious work that her greatest success was achieved.

The entire sonata was beautifully played with both reverence and insight. As a study in interpretation, the performance was masterly and Miss Lerner's ready technic and unerring sense for subtle gradations of tone were splendidly demonstrated. In the lighter pieces, such as "Feux follets" and "La Campanella," the pianist roused the enthusiasm of the audience by some sparkling virtuosity and marvelously dexterous finger work. Her final group, which ended with the "Mephisto" Waltz, served only to complete her triumph.

George Uttley's recital at Steinway Hall on January 14 makes it easy to understand his success here as a vocal teacher. His phrasing and diction, in addition to his perfect use and control of breath, were outstanding features in his rendering of the aria "Eri tu" from Verdi's "Un Ballo in Maschera" and a group of songs by Jean Sibelius, including the grandiose and inspiring "War Song of Tyrtæus." Mr. Uttley's audience was roused to enthusiasm, which gave place to clamorous shouts of delight when he conceded "Father O'Flynn" as an encore and thereby shed a new light upon the possibilities of this hackneyed song.

Some interesting music was heard this week at the "At Home" of Mrs. Albert Wilmersdoerffer, the wife of the widely known Berlin vocal teacher, who is making a protracted stay in London for the purpose of teaching, but who will shortly be returning to Germany. English, German and French songs were given by several pupils of Mr. Wilmersdoerffer

and the host himself, besides supplying the accompaniment, proved himself a pianist of no small attainments by his rendering of Wagnerian selections.

FRANCIS J. TUCKFIELD.

Yvette Guilbert's Pupil and Ada Sassoli in Joint Recital

Lorraine Wyman, who is said to be the only pupil of Yvette Guilbert, and Ada Sassoli, harpist, joined in a recital at the Little Theater, New York, on January 25, and both gave much pleasure to the audience. Miss Sassoli's fine talent has often been observable in New York and was delightfully disclosed in the present instance in Bach's Bourée, Beethoven's Minuet and pieces by Rameau, Scarlatti and Martini. Miss Wyman's art had previously been unknown to New York. She sings French songs of the sixteenth, seventeenth and eighteenth centuries in the vein of Mme. Guilbert and her work bears many attractive resemblances to that of her illustrious teacher.

Violinist Ysaye Views Piano Making in Boston Factory

BOSTON, Jan. 24.—Eugen Ysaye, the famous violinist, and his accompanist, Camille Decreus, were conducted through Chickering & Sons's piano factory recently by Reginald C. Foster, of the wholesale department. Mr. Ysaye was greatly impressed by the magnitude of the plant and the expeditious way in which the Chickering pianos come through the various departments. Both manifested a keen interest in every factory detail. Later in the day Mr. Foster gave a dinner for Mr. Ysaye at the Copple-Plaza Hotel. Prominent musicians in attendance were Charles Martin Loeffler, George W. Chadwick, George Longy, Malcolm Lang, Otto Roth, of the Boston Symphony, and F. H. B. Bryne, of the American Piano Company. W. H. L.

The Nineteenth Century Club of Pueblo, Col., for its January concert had Mrs. T. S. Rich, soprano; Fannie Ripple, pianist, and Elsa Krueger, of Denver, reader, as soloists in a meritorious recital of classics.



ADELAIDE FISCHER SOPRANO

Town & Country:—"The first private concert of The Singers Club of New York was given in Aeolian Hall Wednesday evening, January 21st. The Club was assisted by a new soprano, Miss Adelaide Fischer, a young and gifted singer possessing a lyric voice, pure in quality, of beautiful timbre, showing fine schooling and exceptional musical temperament. Her selections, an Aria from "Mme. Butterfly," Puccini, and a group of French and English songs, permitted a display of unusual interpretative powers and her distinct enunciation added to the unalloyed enjoyment of her rare art."

New York Herald:—"Miss Adelaide Fischer is a young American singer who has attracted much attention by artistic singing under Mr. Nahon Franko's Orchestra."

New York Staats Zeitung:—"An agreeable feature was the singing of Miss Adelaide Fischer. This young singer possesses a soprano voice of unusual fullness and richness. A notable feature was her diction, which added much to her artistic rendition. The songs of Reger, Brahms and Loewe were particularly delightful. A brilliant future may well be predicted for this talented young artist."

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Two Ziegler Artist-Pupils in Recital

Two of the artist-pupils of the Ziegler Institute of Normal Singing were heard to excellent advantage on January 21 in one of the musicales which have become a regular fortnightly feature of the school. Those who appeared this time were Marion E. Bertolet, contralto, soloist of the Christ United Evangelical Church of Philadelphia, and Elsie Hirsch, soprano. Miss Hirsch's portion of the program consisted of ten Schubert songs, whereas Miss Bertolet sang songs by various composers, including several songs in English by Chadwick, Shelley, MacDowell and La Forge.

* * *

Benefit Concert for Klibansky Pupil

Artist pupils of Sergei Klibansky gave a recital for the benefit of Paul Frederick Eichorn at the Forest Hill Presbyterian Church in Newark, N. J., on January 21. Mr. Eichorn, who is also a pupil of Mr. Klibansky, sang Bruno Huhn's "Invictus" and a group of songs including Alice M. Shaw's "Ein Fichtenbaum," accompanied by the composer. Jean Vincent Cooper, contralto, sang several American songs by Marion Bauer, Woodman, MacDowell and Mrs. Beach, besides Mozart's "La ci darem," which she sang with Mr. Eichorn. Amelia Miller, mezzo-soprano, won approval in her interpretation of the "Cavatina," from Gounod's "Queen of Sheba." Lalla Bright Cannon, soprano, sang a "Madama Butterfly" aria and a group in English, in which was "The Little Man in Gray" by Alice M. Shaw. Bernard Woolff, tenor, sang an aria from "Tosca" in rousing fashion.

Tilla Jansen, soprano, a former pupil of Sergei Klibanski, of New York, is creating a furore in Hamburg through her success with the opera company at the Hamburger Stadt-Theater. Although this is only her second season in grand

opera, she has already sung such rôles as the *Goosegirl* in "Königskinder," *Nedda* in "I Pagliacci," the *Doll* in "Tales of Hoffman," *Musetta* in "La Bohème," *Annen* in "Freischütz," *Siebel* in "Faust," *Anna* in "Merry Wives of Windsor," *Mignon* in "Mignon," *Lola* in "Cavalleria Rusticana" and *Der Hirtenknecht* in "Der Freischütz."

Another of Mr. Klibansky's former pupils, Walter Jankuhn, has also achieved success in comic opera in the same city, singing the leading part in Hermann Stein's "Wolkenbummler."

* * *

Musical at Patterson Studios

A musicale was given on January 22 at the Elizabeth K. Patterson studios for teachers and officers of the junior department of the West End Presbyterian Church. Elizabeth Topping, pianist and teacher, was delightful in her playing of a Scarlatti Gigue, "Der Erlkönig," Schubert-Liszt, Henselt's "Were I a Bird" and Liszt's "La Campanella." Charlotte Moloney, violinist, made a splendid impression in "Walther's Prize Song" from "Die Meistersinger" and Ovide Musin's Valse de Concert, and as an encore gave Roswell Weitzel's "Slumber Song." Geraldine Holland, a pupil of Miss Patterson, was the singer of the evening and was in fine voice, giving great pleasure to her hearers.

* * *

Newkirk Pupils in New York and Connecticut Recitals

Lillian Sherwood Newkirk will give two pupils' recitals before the end of the season, one at her Aeolian Hall studios in March, and one at Norwalk, Conn., shortly after that time. Alice Smith, one of her soprano pupils, recently sang with artistic effect at the Musicians' Club, New York, and she is the soprano soloist at the Classon Avenue Church in Brooklyn.

Mme. Griswold's Pupil in Charity Concert

Guila Mercurio, colorature-soprano, a talented pupil of Mme. Marie Griswold, the New York voice teacher, was one of the soloists at a concert given on the evening of January 21, at Delmonico's, New York, for the benefit of the Hebrew Sheltering Guardian Society of New York. Miss Mercurio displayed a voice of much beauty and charm, and her singing of an aria from "La Bohème" was so well received that she was compelled to give an encore, a selection from the "Barber of Seville," which also met with much applause. The accompaniments were ably played by her teacher.

* * *

Recital of Advanced Pupils of Maryon Marvin

The more advanced pupils of Maryon Marvin were heard in recital in her Yonkers studio on January 15. The pupils displayed a gratifying technic and intelligent perception of the import of the vocal and instrumental compositions. Those who took part were Margery Salter, Miss Chalfant, Jennie Lee Dann, Mrs. H. C. Freeman, Mrs. Stuart Gordon, Mrs. H. W. Phelps, Mrs. Jean Gordon Hord, Arthur Thompson and H. C. Freeman. Mrs. Frederick L. Keller was the accompanist.

DAMROSCH ON THE "RING"

Begins Lecture Series with Discussion of the "Rheingold"

That Wagner lecture-recitals are still held in high esteem and have by no means outlived their usefulness was proved by the size of the gathering which filled Aeolian Hall, New York, on Tuesday afternoon of last week when Walter Damrosch delivered the first of his series of explanatory talks on the "Nibelung's Ring." His remarks were followed with keen interest. "Rheingold" formed the subject of his discourse, the later dramas to be taken up in detail during the coming weeks. His method consists of relating in detail the story of the drama and playing the passages of the score pertaining to these incidents. Mr. Damrosch does so to excellent purpose and contrives easily to hold the attention of his hearers throughout.

Previous to a specific consideration of the "Rheingold" Mr. Damrosch spoke briefly of Wagner's ideals and methods, of the sources of the "Ring" drama and of the inadequacies of modern staging of Wagnerian works. H. F. P.

Emma Thursby's Reception in Honor of Margaret Huston

Emma C. Thursby entertained at her fourth annual musical reception January 23, at her home, No. 34 Gramercy Park, New York, with Margaret Huston, the soprano, as the guest of honor. Miss Huston, who has just returned from Europe with many laurels, sang several groups of songs, including French songs by Paul Puget, Delbruck and Debussy, all rendered with charm and dramatic understanding. She also sang a group of Irish folk songs that were most fascinating. She was ably accompanied by Mr. Webster. Helen Ware, the violinist that has made such a success as soloist with the Philadelphia Orchestra, came especially from Philadelphia to play some Hungarian selections. She was especially compelling in some selections by Hubey, with whom she has studied. Miss Voljencek gave her appropriate backing as an accompanist. Samuel Scheinknau opened the musical program with groups by Chopin and Beethoven. Some of the distinguished people present were the Princess Swogg-Parlaghy, Lady Briggs, Baron and Baroness Paszthory, Count Graciano,

Mrs. Willis Steele, Mrs. William R. Chapman, C. Stacey Clark and many others.

Salzedo Reveals Possibilities of Harp to Hartford Hearers

Carlos Salzedo, the French harpist, returned to New York recently from his successful tour with Jacques Thibaud, the violinist, but had to rush to meet his next engagement at Hartford, Conn., a recital given in conjunction with Nina Bollmar, the soprano, at the Parsons Theater. Mr. Salzedo caused the music lovers of the Connecticut capital to realize more fully the wonderful beauties and possibilities of the harp as a solo instrument.

His playing proved to be a revelation to the audience, which insisted upon numerous extra numbers.

Mr. Salzedo followed this by a recital with Dorothea Thullen for the Monday Musical Club of Norwich, N. Y.

Brockton Philharmonic Plays Capably under Dunham Baton

BROCKTON, MASS., Jan. 24.—The new St. Patrick's Church of this city was filled on Sunday evening, January 11, when the Brockton Philharmonic Orchestra, George Sawyer Dunham, conductor, gave a concert of excellent quality. The orchestra was assisted capably by T. Francis Burke, organist of the church, and Nora Burns, contralto soloist at the Immaculate Conception Church of Boston. Robert F. Colberg was the concertmaster. His work was well rounded in the "Thais" Meditation and Handel's "Largo."

The work of the orchestra reflected great credit upon its able conductor, Mr. Dunham, under whose guidance it has made rapid advancement. W. H. L.

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NEW SYMPHONY SERIES BEGINS IN MILWAUKEE

Despite Increased Prices, 2,000 Hear
Concert—Mayor Makes Appeal for
Liberal Support

MILWAUKEE, WIS., Jan. 22.—The first symphony concert of the second series given by the Auditorium Symphony Orchestra was one of the most interesting of the nine given thus far by the local organization. With the second series a new scale of prices was also inaugurated, the former ten cents admission throughout being increased to twenty-five cents for the main floor with the old scale in the balcony. With nearly 2,000 persons attending, which is a fair average in comparison to past records at the lower prices, the concerts may be maintained on a basis that makes them practically self-supporting, if the success of the opening event on Sunday afternoon is a criterion.

An appeal for continued liberal support for the concerts was made by Mayor Gerhard A. Bading, who also praised the work of the conductor, Herman A. Zeitz. The orchestra presented an ambitious program, and was especially appreciated in the Beethoven Symphony No. 5 in C Minor and the Wagner overture from "Tannhäuser." The soloists were Ella R. Smith and Rose Phillips, of the MacDowell Club, who interpreted the Mozart Concerto for two pianofortes and were repeatedly encored; and Willy J. Jaffe, violinist and concertmaster of the orchestra, was heard at his best in Saint-Saëns's "Dance Macabre."

M. N. S.

New Orchestra in La Crosse, Wis.

LA CROSSE, WIS., Jan. 26.—A new venture in the musical world here is the La Crosse Philharmonic Society, organized by amateur and professional musicians. The society is making rapid progress

ANDREW COLLEGE CHORISTERS REPEAT "ADORATION"



Miss Spain's Voice Class in Andrew College

CUTHBERT, GA., Jan. 20.—The Chorus Class of Andrew College, under the able direction of Helen Knox Spain, repeated its performance of George Nevin's "Adoration" on January 11. The cantata was first given shortly before the school adjourned for the Christmas vacation and both performances were well attended and received with pleasure. The work was the most ambitious that has been attempted in this

section, but the enthusiasm of the singers and the artistic feeling and magnificent leadership of Miss Spain combined to make a polished and stirring production.

For some time Andrew College has been doing a great deal toward the musical uplift of the South, and Miss Spain's work in the voice department of the school has contributed no little to this work and promises much for the future.

L. D. G.

and already has a representative membership of fifty. The directors are F. W. Rawstrom and John Andre, who are rehearsing the organization. The purpose of the orchestra is to present only music of worth which will appeal to all lovers of high class compositions. Leigh Toland is president of the new musical body; Ole Tollefson is vice-president; Glen Kalik, secretary, and Ewald Deters, treasurer.

M. N. S.

WOOD-WIND CHAMBER MUSIC

Novelty by Thuille Feature of Mesthène-Tuthill Concert

E. P. Mesthène, flautist, and Burnet C. Tuthill, clarinetist, gave an enjoyable concert of chamber music for wind instruments at Carnegie Lyceum, New York, on Sunday evening, January 25. The assisting artists, on this occasion were Messrs. Hauser, Kovarik, Payes, Reines and Rihm and the program, which included an "Aubade" and "Passacaille" by Adrien Barthe, a Trio for clarinet, viola and piano by Mozart, a Nocturne and Allegro Scherzando for flute by Philippe Gaubert and a Sextet by Ludwig Thuille, was finely played throughout.

The last named number, which is by the composer of "Lobetanz," was heard for the first time in this country and proved to be a charming work, one which should be heard more frequently. Although Thuille was strongly influenced by Richard Wagner his own fascinating personality often peers through the mask of his elected master and it is at such

moments, as in the "Gavotte," that his music reveals a fine feminine quality linked with a tinge of Oriental opulence of color and contour.

The work of Josef Kovarik, who played the viola part in the Mozart trio, and Alexander Rihm at the piano, was especially praiseworthy. The latter played splendidly as did all of the artists. The evening's work was marked by a plenitude of technical mastery and all the artists kept well within the confines of true artistic ensemble work. The audience evinced unmistakable evidences of approval.

B. R.

Chamber Music Performed by Students of Boston Conservatory

BOSTON, Jan. 24.—A delightful performance of the first movement of Beethoven's Quartet in F Minor, op. 95, for two violins, viola and violoncello, was a feature of the weekly pupils' recital of January 17 at the New England Conservatory of Music. The participants were Alexander Blackman, of Roxbury; Ignace Nowicki, New York City; Samuel Rosen, Roxbury; Virginia Stickney, Medford.

Another interesting ensemble number was the first movement of Mozart's Pianoforte Trio in B Flat Major, presented by Celia F. Smith, Bucksport, Me.; Samuel Diamond, Malden, and Ora Larthard, Malden. Other participants were Rosamond E. Hagney, Randolph, Mass.; Lydia D. Edgerton, Randolph, Kans.; Anita Bowles, Mobile, Ala.; Maude M. Hardstock, Schenectady, N. Y., and Bernice Vinal, Vinalhaven, Me.

W. H. L.

FAMOUS ARTIST TRIO PLAYS IN SPRINGFIELD

Ysaye, Godowsky and Gerardy Heard at
Their Best—Gerardy Plays with
Lame Shoulder

SPRINGFIELD, MASS., Jan. 23.—There is not the slightest doubt that the most remarkable artist-combination offered in Springfield was that last Tuesday night of Eugen Ysaye, Leopold Godowsky and Jean Gerardy. The men played exquisitely, alone and "a tre." The feature was the cello playing of Gerardy, who, despite a most painful cold in his right shoulder, stirred the audience to unbounded enthusiasm. After the concert Gerardy's arm swelled far beyond its normal size, and he was hurried to New York for treatment. It is considered wonderful, here, how he could have played so well with his arm injured.

The program consisted of the Trio in B Flat, Beethoven; Variations Symphonique, Boellmann, by Gerardy; Ballade in G Minor and Nocturne in G Major, Chopin, and "Gnomesreigen," Liszt, by Godowsky; Aria, Handel and Rondino in E Major, Vieuxtemps, by Ysaye, and the Trio in F of Saint-Saëns. Mr. Gerardy gave Handel's "Adagio Pastorale" as an encore; Mr. Godowsky gave a Chopin Waltz and Mr. Ysaye gave the Beethoven Romance in G Major and the Bach "Sarabande and Gigue."

Tuesday afternoon, Arthur H. Turner gave a very interesting organ recital, the chief number of which was Horatio Parker's new, and in many ways remarkable Sonata in E Flat, op. 65. The opening *Allegro moderato* is especially delightful while the final Fugue is among the best of the American composer's contrapuntal compositions. The *Andante* is built on the whole-tone scale, while the *Allegretto* is in reality a *scherzo*. Guilman's arrangement of the *Andante* of Debussy's String Quartet was another good number. Mrs. L. D. Etman was the soloist.

Springfield is congratulating itself as the result of an announcement made this week that the Metropolitan Opera Company has released Frieda Hempel for a return engagement at the Auditorium, Friday, January 17. Miss Hempel was here for the first time the day after election, last year, and made such a profound impression that there have been numerous requests for a return date. William F. A. Engel is bringing the artist back.

V. H. L.

TRIBUTE TO EMIL LIEBLING

An Appreciation from His Associates
in Musical Work in Chicago

CHICAGO, Jan. 26.—The following appreciation of Emil Liebling, who died January 20, has been published by his associates in Chicago musical activities:

"A special sense of bereavement is felt by those of us who knew Emil Liebling, the distinguished member of the musical profession, who has been called away from his work in the world of music by the only power that could bring him to rest from it.

"In the death of our beloved friend and co-worker, we lose a brilliant, large-hearted, many-sided man—a man who brought keen intelligence, great pianistic technique, facility in composition and artistic insight to the service of those who would learn, inspiring all, the humble plodders as well as his many highly gifted pupils; a man whose abounding vitality and ready wit flashed illumination and cheer on every occasion; a man whose kindness, loyalty and generosity were always to be relied upon.

"In qualities both of head and heart Emil Liebling was a remarkable man. His influence was wide-spread and will endure. His memory is a cherished possession."

The resolutions are signed by Frederic W. Root, John J. Hattstaedt, Harrison M. Wild, F. Ziegfeld, Fannie Bloomfield Zeisler, Karleton Hackett, D. A. Clippinger, Wilhelm Middelschulte, Adolf Weidig, Herbert Butler, Allen Spencer, Rosseter G. E. Cole, Arthur M. Burton, Walter Spry, Herman Devries, Victor Garwood, Arthur Olaf Anderson, Karl Reckzeh, Adolf Muhlmann, Maurice Rosenfeld, Walton Perkins, Gertrude Grosscup-Perkins, Ragna Linne, Henriot Levy, Silvio Scionti, Adolph Brune, Arthur Dunham, Glenn Dillard Gunn and Frank T. Baird.

M. R.

Leon Redlich, the only living nephew of Jacques Offenbach, who composed "The Tales of Hoffmann," was recently the guest of Milton and Sargent Aborn at the Century Opera House, to hear his uncle's work.

HORATIO CONNELL

Wins success in title role of

"ELIJAH"

on Jan. 8, 1914, at

BUFFALO

Critical Reviews

Buffalo Courier—Horatio Connell of New York sang the rôle of "Elijah" and created a fine impression. Mr. Connell is a serious artist and lends to his work dignity and a sense of security in everything he does. His voice is a baritone of beautiful quality and he uses it with fluency and artistic cultivation. In the delivery of the text he was at all times deeply impressive, and both in his arias and recitatives he imbued them with deep religious fervor. His diction is letter perfect and that of the experienced routinist in oratorio work. His opening recitative, "As God the Lord of Israel Liveth," was delivered with resonant beauty and dignity, and his singing of the aria, "It Is Enough," was the most beautiful thing of the evening, being a finished example of the best in oratorio work. In his declamatory singing Mr. Connell was equally imposing.

Buffalo Times—Horatio Connell, widely known as an oratorio singer of high rank, sang with great smoothness and lovely sympathetic tone the solo, "It Is Enough," the excellence of his work winning hearty approval.

Buffalo Enquirer—Horatio Connell, baritone, gave excellent support and was encored several times. His singing was a distinct feature of the programme.

Buffalo Commercial—The title part was sung by Horatio Connell. He has a powerful voice of good quality and he sings with fine taste.

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"When Mr. Thibaud visited Boston ten years ago last month the beauty of his tone, his exquisite taste, the purity of his style and a peculiar elegance, were the characteristics of his playing. He was then twenty-three years old. Today he retains these characteristics, but he has gained in breadth and in emotional expression."

Thibaud has met with such immediate and overwhelming success that it has already been definitely decided that he will return to America for a more extended tour next season.

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"MAGIC FLUTE" CHARMS PHILADELPHIA

A Notable Performance by Metropolitan Company—Philadelphia-Chicago Company to Return Next Week—Mischa Elman's Second Recital—Choral and Other Concerts

Bureau of Musical America,
Sixteenth and Chestnut Streets,
Philadelphia, Jan. 26, 1914.

IN the performance of "The Magic Flute" by the New York company at the local Metropolitan last Tuesday evening a house-full audience enjoyed the exhilarating charm of Mozart's music, the work of an excellent cast and the magnificent staging of the many scenes. Especially emphatic was the success of Frieda Hempel, who, as the *Queen of the Night*, sang her florid arias with such fluent skill and so much limpid sweetness of tone that the audience quite went into raptures over her. Emmy Destinn also was in the best of voice, as *Pamina*, which means that the part was gloriously sung; Karl Jörn looked well and sang admirably, as *Tamino*, and other notable members of the long cast were Otto Goritz, who repeated his capital interpretation of *Papageno*; Carl Braun, Putnam Griswold, Albert Reiss and Bella Alten, with Alfred Hertz as the conductor of a performance which orchestrally was a pure delight.

Next Monday evening the Philadelphia-Chicago company will return for the final three weeks of its season here, and General Director Campanini has announced a most interesting repertoire for the opening week, as follows: Monday, "La Sonnambula," Florence Macbeth making her Philadelphia debut, as *Amina*, with Giorgini and Hinckley in the cast, Bellini's opera being followed by "Pagliacci," with Ruffo, Bassi and

Zeppili; Wednesday, "Carmen," with Claussen in the title rôle, Zeppili as *Micaela*, Muratore, as *Don José*, making his first appearance here, and Dufranne as the *Toreador*; Thursday, "Traviata," Hempel, Giorgini, Polese; Saturday matinée, Massenet's "Manon," with Garden, Muratore, Dufranne and Huberdeau; Saturday evening, at popular prices, "Aida," with Rosa Raisa, Van Gordon, Bassi, Scott and Huberdeau. The New York organization has three more performances to give here this season, the dates being Tuesday evenings, February 10, March 3 and March 10.

An Interesting Joint Recital

Edna Dunham, soprano, and Alois Trnka, violinist, were an effective combination of artists heard in recital at Estey Hall, under the auspices of the Estey Concert Bureau, on Thursday evening. Miss Dunham possesses a voice of fair volume and a pure, mellow quality which she uses with ease and skill, her enunciation being noticeably good, while her attractiveness of appearance and unaffected manner add to the charm of her singing. She gave an admirable interpretation of "Le Lasse," from "Les Regrets," Godard, which showed her capability as a dramatic singer, and was also heard to advantage in a variety of songs in German and English. Mr. Trnka exhibited fluency and technical skill in his execution of the difficult "Devil's Trill," by Tartini, with the intricate cadenza by Kreisler, and was well received in all his numbers. The accompaniments were played by Henry Lukens, whose presence at the piano is ample assurance of artistic efficiency.

The Philadelphia Quartet appeared in the ballroom of the Bellevue-Stratford last Thursday evening, giving before a large audience a concert for the benefit of the Maternity Woman's Medical College of Philadelphia. The members of the quartet are Edna Harwood Baugher, one of Philadelphia's most popular sopranos; Anna Gertrude Baugher, of Baltimore, contralto; Nicholas Douthy, tenor, and George R. Strauss, baritone, with F. Avery Jones as accompanist. This is an admirable combination of talented and well-trained singers. As assisting artist Thaddeus Rich, concertmeister of the Philadelphia Orchestra, gave several solos which delighted the audience.

The Haydn Club of Oak Lane, ably conducted by Gertrude Hayden Fernley, gave the first concert of its tenth season in Horticultural Hall last Monday evening. This talented and well-trained chorus of women's voices succeeded in pleasing a large audience, in spite of the fact that the acoustics of Horticultural Hall, which was built primarily for balls and social affairs, are so poor that it is unsuited to musical entertainments. Nevertheless, the effects of a clear, well-balanced tone and merits of precision and modulation were not entirely lost. The soloists were Marie Stone Langstone, whose warm, rich contralto, of good volume and unusual range, was heard with splendid effect in the dramatic aria, "O Ma Lyre Immortelle," from Gounod's "Sappho," and several other numbers; Henry Hotz, bass, one of Philadelphia's most popular singers, and Camille Plasschaert, a talented young violinist. The accompanist of the Haydn Club is William Sylvano Thunder.

Elman's Second Recital

The popularity of Mischa Elman in Philadelphia was again attested at the Academy of Music on Thursday evening,

when the Russian violinist, who had already given one recital here this season, and had appeared as soloist with the Philadelphia Orchestra, gave another recital before a large audience. The refinement, the sweetness and the poetic charm of Elman's playing, backed by a technical artistry which meets every demand, enable him always to delight an audience. On Thursday evening he thrilled lovers of the sentimental with his very expressive rendering of Chopin's Nocturne in E Flat, but gave greater satisfaction to those who prefer more dignity and depth in violin music, in his admirable playing of Beethoven's Sonata in D Major, op. 12, No. 1, and the Goldmark concerto. Other numbers were the Schumann-Auer "Vogel als Prophet," the Grétry-Franko gavotte, and Wieniawski's Polonaise in A Major, with the Schubert "Ave Maria" as an encore at the close. Elman was presented under the local management of Charles Augustus Davis, who has charge of many of the leading artists appearing in Philadelphia this season.

At the regular meeting of the Philadelphia Music Club last Tuesday afternoon a miscellaneous program delighted an audience which filled the concert and reception rooms of the Roosevelt. Liza Lehmann's song cycle, "The Daisy Chain," was admirably sung by Edna Florence Smith, soprano; Marie G. Loughney, contralto; Daniel Donovan, tenor, and Donald Redding, bass, the efficient accompanist being Mrs. Edward P. Linch. Other numbers were furnished by Louise DeGinther, who showed excel-

lent talent both as composer and pianist by playing her own Nocturne in A Flat; Mary Todd Mustin, who sang "Dedication," by Robert Franz, and "Ecstasy," by Walter Morse Rummel; Mary Walker Nichols, singing "The Perfect Day," by Carrie Jacobs Bond, and Mrs. Beach's "June," and Emilie Fricke, pianist, who played Chopin's Ballade, op. 47.

At the Combs Conservatory of Music, on Thursday afternoon, a piano recital of much interest was given by Gladys Corey, a pupil of Gilbert Reynolds Combs, assisted by Harry Aleinikoff, violinist, a pupil of Schradieck. Miss Corey's playing throughout gave evidence of thorough training, while her tone was powerful and brilliant and not lacking in purity and warmth. Mr. Aleinikoff also made a highly favorable impression, a Grieg Sonata, for piano and violin, bringing to a fitting close an excellent program, which included compositions by Bach, Beethoven, Chopin, Schumann, Karganoff, Chaminade, Rachmaninoff and Combs.

Edwin Evans, the Philadelphia baritone, and one of this city's most distinguished singers, who sang at the Sketch Club last Saturday evening, will be heard in recital at Doylestown next Tuesday evening, while on Thursday evening he will appear at the first annual concert of the Musical Art Club of Philadelphia at Witherspoon Hall, and on Thursday evening, February 5, will give a combined recital with Stanley Addicks, pianist, at the Drexel Institute.

ARTHUR L. TUBBS.

TWO DEBUTS AMONG RECITALS IN BOSTON

Alexander Bloch, Violinist, and Ruth Deyo, Pianist, Well Received—Ysaye Recital

Bureau of Musical America,
No. 120 Boylston Street,
Boston, January 23, 1914.

FOR the concert given by Eugen Ysaye in Symphony Hall on Sunday, the 18th, the audience packed the hall, and a part of it was clustered on benches on the stage. Mr. Ysaye sat apparently absorbed in his task of interpreting the delicate sonata of Fauré. He played also the Mendelssohn concerto and pieces by Handel and other composers. He was not at his best, but his singing of the simple aria of Handel will not be soon forgotten, nor his grasp of the big essentials of whatever he played, whether technical details were or were not perfectly adjusted. Of course there was much enthusiasm.

Mr. Damrosch vouchsafed Bostonians a lecture on his "Cyrano de Bergerac" at Mrs. John L. Gardiner's music room at Fenway Court on the 19th. In the evening the Hoffmann String Quartet played quartets of Brahms, in A Minor, and Dittersdorf, in E Flat, also a Romance for violin, viola, cello and harp, by Kempter; and Alfred Holy, harpist of the Symphony Orchestra, who assisted on this occasion, played some compositions of his own for his chosen instrument—"Frühlingstrauch," "Erzaehlung," and "Spanischer Tanz." This quartet, now in its thirteenth season, is constantly developing a smoother ensemble, and the playing of Kempter's Romance and the Dittersdorf quartet was especially finished. The great quartet of Brahms, reverently interpreted, was the nub of the program. The pieces of Mr. Holy were entertaining and idiomatic for the instrument.

In Steinert Hall, on the evening of the 20th, Harrison Bennet, basso-cantante,

sang a program consisting principally of German *lieder*. Mr. Bennet has studied long and seriously in Germany. He is deeply aware of the spirit as well as the letter of his songs. He has a big voice under unusually good control. His diction is remarkably clean and his phrasing that of a musician. He sang songs by Schubert, Brahms, Wolf, Von Eycken, H. Heermann and others, with rare understanding and a commendable straightforwardness of style. A manly, intelligent interpreter.

In Jordan Hall, the following afternoon, Alexander Bloch made his debut in Boston. His companions were Dr. William C. Carl, organist, of New York, and Blanche Bloch, pianist. Mr. Bloch's pieces were the Handel E Major Sonata; Mendelssohn's Concerto; Vitali's Chaconne, for violin and organ; a Humoreske by Aulin; a Chopin Nocturne, arranged by Auer, and the Brahms-Joachim Hungarian Dance in G Minor. Mr. Bloch, who, though born in Alabama, was, after study with Sevcik and Auer, concertmeister in a Symphony orchestra in Tiflis, played with taste, sometimes a little stiffly, and in a solid manner. He will undoubtedly continue to develop as a violinist, and he is already a virtuoso of estimable attainments. Dr. Carl interested his audience by his unusual musicianship and his command of his instrument. Boston has heard too little of this artist. He played as organ solos the "Priore" and "Berceuse" of Guilmant and Bach's Fugue in D Major.

Ruth Deyo made her debut in Boston on Thursday evening, the 21st, playing Bach's Toccata in C Minor; the Schumann Phantasie; a Nocturne, a Mazurka, a Scherzo, and the Barcarolle of Chopin. She has a genuine piano sense. There are good musicians who lack this kind of a special sense, but who wrongfully continue to play the piano. Miss Deyo will not be requested to retire on account of the hardness of her tone or the general dryness of her playing. She is always interesting, and usually more than interesting. She is particularly fortunate in moments of song or of intimate poetry. A more impassioned style, when necessary, would probably be hers in much greater degree, had she more physical strength than is now the case. But Miss Deyo made a genuine success on this occasion by the exercise of qualities considerably removed from and fully as desirable as physical strength.

OLIN DOWNES.

Ensemble Piano Playing Has Exposition in Faalten School Recital

BOSTON, Jan. 24.—One of the interesting recitals in Boston during the past week was that given by the senior class of the Faalten Pianoforte School in Huntington Chambers Hall, on the evening of Thursday, January 22. The entire class gave a remarkable illustration of unison playing in Bach's English Suite, No. 2, in A Minor, which was performed with precision and unity. The solo players were Mary Golden, Elsie Poole, Marguerite Flynn, Georgie M. Webster and Harry J. McClenahan, all of whom displayed marked ability.

W. H. L.

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THE "WHY" IN MONTGOMERY

Reasons Given for Musical Backwardness of City

MONTGOMERY, Ala., Jan. 19.—That the freemasonry so inseparable from art has not reached a flowering stage in this city may be inferred from the answers to a recently put query, "Why is Montgomery not a musical city?" Some of the reasons given were: "Montgomery does not take music seriously, and many who take it up drop it when it interferes with their pleasures"; "Montgomery is essentially a society place and to succeed socially is the acme of people's ambitions"; "There is a dearth of concerted action." Local apostles of the musical message, however, are striving zealously to improve matters.

Recent events here were the first hearing of a new work, "Moods," by Elizabeth L. Ashford, of Nashville, Tenn., at the monthly meeting and recital of the Treble Clef Club in the studio of C. Guy Smith, its director; the singing of Dudley Buck's "The Coming of the King" by the choir of the Court Street M. E. Church and these soloists: Mrs. S. E. Washburn, soprano; Mrs. C. G. Smith, alto; C. G. Smith, tenor; W. H. Monroe, baritone, and H. C. Harris, basso, and the musicale of the Wednesday Morning Music Club at the home of the president, Mrs. Vandiver. Solo numbers at this musicale were contributed by Mrs. Dallas-Hurley, Dora Sternfeld, Mrs. William Bauer, and Florence and Louise Holt.

J. P. M.

ELMAN IN PITTSBURGH

Violinist Heartily Applauded for Playing of Two Concertos

PITTSBURGH, Jan. 26.—A splendid audience heard Mischa Elman, violinist, in concert at the Carnegie Music Hall last Wednesday night and accorded him a most hearty reception. The house was nearly filled, the galleries being filled completely. He gave the Goldmark Concerto, op. 28, a most charming performance. Vivaldi's G Minor Concerto, in the Natchez arrangement, was also well received. His entire program gave splendid satisfaction even if he had some trouble with an E string. His accompanist was Percy Kahn and Caspar P. Koch, organist at the North Side Carnegie music hall, played the organ part in the Vivaldi concerto.

A delightful musical program was given last Tuesday afternoon at the Soldiers' Memorial Hall by the Tuesday Musical Club at which the Tuesday Musical Choral, James Stephen Martin, conductor, was the stellar attraction. The soloists included W. Roy Truxell, Adele Reahard and Mrs. Blanche Sanders Walker, accompanist. Mr. Truxell sang Brahms's "Die Mainacht" and "Pilgrims' Song," by Tschaiakowsky. Harriet Ware's cantata, "Sir Oluf," had a most satisfying performance. Mr. Martin has gathered together a very creditable organization of women singers.

E. C. S.

"Madama Butterfly" to Open Mid-Winter Series in Baltimore

BALTIMORE, Jan. 20.—The mid-Winter opera series will begin on February 6 at the Lyric when the Chicago Grand Opera Company will give Puccini's "Madama Butterfly" with Alice Zepilli as Cio-Cio-San, Amedeo Bassi as Pinkerton and Margaret Keyes as Suzuki.

F. C. B.

WOULD PRESERVE THE OLD BALLADS

Federal Campaign Started to Save Songs Our Fathers Sang from Extinction

WASHINGTON, D. C., Jan. 22.—In the belief that American versions of many of the old English and Scottish ballads are in danger of becoming lost, the Federal Bureau of Education is taking steps to revive them by a nation-wide search. The idea is to obtain the co-operation of music teachers and others in compiling a collection of ballads for each State and to have State folk-lore societies aid in the work.

Among the ballads for which survivals are sought are: "Robin Hood," "The Peggar-Laddie," "Bonny Barbara Allen," "The Crafty Farmer," "Durham Field," "The Early Marc's Daughter," "Fair Annie," "Johnnie Armstrong's Last Goodnight," "Ladie Isabel" and the "Elf Knight," "Child Maurice," "The Lass of Roch Royal," "The Mermaid," "Rob Roy," "The Three Ravens," "Trooper and Maid" and "The Wife of Usher's Well."

Representing the Federal Bureau of Education, Prof. C. Alphonso Smith, of the University of Virginia, will undertake the general direction of the movement.

"If our American versions of these old ballads are not collected immediately they can never be collected at all," Professor Smith said to representatives of the press. "Many influences are tending to obliterate them. Catchy but empty songs not worthy of comparison with them, the decadence of communal singing, the growing diversity of interests, the appeal to what is separative in our national life, the presence of the artificial and self-conscious in modern writing, are depriving our homes and schoolrooms of a kind of literature which, for community of feeling, for vigor of narrative, for vividness of portraiture, and for utter simplicity of style and content, is not surpassed in the whole history of English or American song."

University Praise for Christine Miller

With Arthur Whiting accompanying her at the piano, Christine Miller has just completed a series of recitals at Harvard, Yale and Princeton, and enthusiastic praise has been bestowed upon her at each of the universities. The *Daily Princetonian* declares that "never has a Princeton audience enjoyed a concert more. The singing of Miss Miller was all that one could wish for—she sang joyfully and fervently the old English songs and entered splendidly into their spirit. Miss Miller felt the tremendous power of the Schumann cycle and sang the songs dramatically and with true musical insight." The unique program follows:

English — Dowland, 1562-1626, "Come again, sweet love doth now invite" and "Flow not so fast, ye fountains"; Somerset Folk-Songs, "Henry Martin," "Chrystal spring" and "Green bushes"; the Westminster Drollery, 1672, "Come lasses and lads"; Traditional, "Barbara Allen"; Arne, 1710-1778, "Where the bee sucks"; Traditional, "O Willow, Willow"; Morley, 1550-1604, "It was a lover and his lass"; German—Schumann, 1810-1856, *Frauenliebe und Leben*, op. 42, "Seit ich ihn gesehen," "Er der Herrlichste von allen," "Ich kann's nicht fassen, nicht glauben," "Du Ring an meinem Finger," "Helft

mir, ihr Schwestern," "Süsser Freund, du blickst mir verwundert an," "An meinem Herzen, an meiner Brust" and "Nun hast du mir den ersten Schmerz gethan." American — Clayton Johns, "I love, and the world is mine"; John Alden Carpenter, "When I bring to you colored toys" and "I am like a remnant of a cloud"; Arthur Whiting, "The sunrise wakes the lark to sing" and "A Birthday."

ILLUSTRATE DALCROZE SYSTEM

Ida Lenggenhagen, and Associates Give Demonstration of Eurhythmics

Ida A. Lenggenhagen, a New York representative of Jaques Dalcroze, recently gave an intensely interesting public demonstration of the Dalcroze system of rhythmical gymnastics or "Eurhythmics," before the Child Welfare Society, at the Ethical Culture Society Building, New York. Miss Leng-



—Photo by Mishkin

Ida A. Lenggenhagen, New York Exponent of Dalcroze System

genhagen was ably assisted by P. Montolin, another pupil of Dalcroze, who promulgates this system at Bryn Mawr, and Eleanor McDaniel, a child girl of eight years, who is a pupil of Miss Lenggenhagen.

Miss Lenggenhagen ably demonstrated the various steps in the development of this system, beginning with the most rudimentary exercises. As Miss Lenggenhagen explained:

"At first the training is on simple lines. The most elementary exercises consist in marking the time of a bar with the arms and the number of notes in the bar with the feet. Then there are exercises to develop independence of movement, the arms each beating a different time simultaneously, the right arm beating one rhythm, the left arm another, while the feet move to a third. Gradually freedom and spontaneity are acquired, and the student having mastered every variety of rhythm, so that his movements instantly obey the dictates of his brain, under the stimulus of musical emotion, expresses the rhythmic beauty within his own sub-consciousness by what are called 'plastic exercises.' Professor Dalcroze claims that his system is far more than a system of physical training—it is essentially a mental training."

Mme. Charles Cahier, the American contralto, appeared as *Ganymede* and Heinrich Knote as *Pygmalion* in a recent special performance of Suppé's "Beautiful Galatea" for charity in Munich.

BAUER AND THIBAUD IN JOINT RECITAL

Ensemble Playing of Rare Beauty Disclosed by Pianist and Violinist

Having distinguished themselves amply in solo recitals in New York during previous weeks, Harold Bauer, pianist, and Jacques Thibaud, violinist, appeared on Wednesday afternoon of last week at Aeolian Hall in a joint recital. Although entertainments of this character seem to have come into an unaccustomed vogue of late, they do not, as a rule, find favor in New York. They are generally frowned upon in cultured music centers, for the reason that artists of the first rank can seldom submerge their personalities when in conjunction to such an extent as to become ideal ensemble players.

Both Mr. Thibaud and Mr. Bauer form striking exceptions to this rule. They have, in the first place, enjoyed plentiful experience in the performance of chamber music abroad where they unite periodically with Pablo Casals to form one of the most noted trio organizations to be heard in Europe today. They understand fully the art of subordinating their musical personalities in order to play into each other's hands, so to speak, with exquisite sympathy, understanding and supreme refinement. Yet the playing of each retains even in most intimate association its most consummate qualifications.

Their program last week was interesting but unfortunately long, and it was further lengthened by the addition of extras. In consequence some left in the course of the last number, noticing which the two artists paused in the midst of a Beethoven movement as a rebuke to the disturbers of the peace—for which action they were loudly applauded.

The Beethoven work—the "Kreutzer" Sonata—and the César Franck sonata marked what were possibly the high-water marks of the recital. A more poetic, polished and evenly balanced performance of Franck's ravishingly beautiful and deep-felt sonata has probably never been heard in New York. It was a rendering impeccable in taste, now tender, now energetic, technically beyond reproach and distinguished in conception.

Mr. Thibaud—well accompanied by Homer Samuels—gave Beethoven's Romance in F with delicate sentiment, a finely chiseled presentation of Bach's C Minor Prelude, and the Pugnani-Kreisler "Prelude and Allegro." Mr. Bauer's solo number was Schumann's "Faschingschwank." There is no greater living Schumann player than this pianist, and while the work in question is not Schumann at his greatest he invested it with subtleties of color and touches of romantic feeling and fancy that served in a measure to cloak such weaknesses as here and there it discloses. As an encore he gave Liszt's third "Etude de Concert" in peerless style.

H. F. P.

Pianist Proctor Boston Symphony Soloist in Cambridge

CAMBRIDGE, MASS., Jan. 16.—George Proctor, the Boston pianist, was the soloist here last evening when the Boston Symphony Orchestra played its fourth concert of the season at Sanders Theater. Mr. Proctor played for the first time here Rimsky-Korsakoff's Piano Concerto in C Sharp Minor, op. 30, and gave it a brilliant and intense performance. Mr. Proctor's power of technic and artistic accuracy were again impressively demonstrated.

W. H. L.

Herbert Fryer, the English pianist, is about to make a tour of Canada extending to the Pacific Coast.

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RECOMMENDS TESTS TO BALK VOICE-TEACHING CHARLATANS

C. O. Blakeslee, Prominent Spokane Vocal Teacher, Sets Forth a Plan for State Examination—Says Efficient Teachers Have Nothing to Fear from Such Supervision—Separate Tests for Voice Builders and Coaches—Laryngoscope Figures in Method

THE standardization of music teachers urged by MUSICAL AMERICA continues to find warm supporters all over the country. The latest to enter the lists is C. O. Blakeslee, president of the Royal College of Porpora, Inc., of Spokane, Wash., who recommends a State examination of teachers of voice and gives his reasons as follows:

"There is no reason," Mr. Blakeslee says, "why vocal teachers cannot come to an agreement as to a standard by which they may be examined and licensed. The fact that there are schools which differ in their methods of building a voice need not be a cause for conflict. If medical men can agree teachers of voice surely can. If a vocal teacher is prepared to build a voice, train it and bring it to some degree of perfection, he has nothing to fear from an examination such as we propose, and the fact that he is licensed and working under the approval of the State would give him prestige and add greatly to his chance to succeed in his profession. Surely, none but the charlatan could object.

"It is not the business of the teacher to set a standard of what is to be accomplished; that has been done already, and if there is any doubt about the standard the question may soon be settled by giving the matter over to the dilettante. Although much has been said against the acceptance of the opinion of the public as a standard in matters of this kind, still it is without doubt the best judge of quality and worth. A teacher is not a fair judge. How can he be? His pupil is his own life and blood. Naturally he will like what he has brought to light and life. It should not be a music teacher who shall set the standard, but there are a few things which all fair-minded teachers must admit to be real essentials in good teaching.

Voice Builder and Coach

"Provided a form is adopted for State examinations the first thing to be taken under consideration is the two distinct branches of voice teachers, viz.: the voice builder and the coach or voice trainer. The latter should not be granted as

much freedom as the former; and, although he may be an eminent master in his line he should not be permitted to work on voices which have not been properly placed and brought out. The voice trainer (or vocal coach) should pass an examination in general musicianship, but his license should restrict him to his line and require him to state in his advertising exactly what he is supposed to do. After that the State board should see that he takes no money for any other musical instruction.

"The examination for voice builders should be so exacting that in no instance could there be a possible chance for any deception. It should be so difficult to receive a license to be a voice builder that when a man or woman receives such authority from the State the public may feel perfectly confident that nothing but good will be the result. First, it will be necessary that some classification of the different methods be made. There are but three great methods and these three cover every recognized method of making tone. When this is done the applicant for a teacher's license should state with which school he wishes to be identified.

Use of Laryngoscope

"The examiners should be prepared with a laryngoscope with which to examine some subject selected for the test. The subject should be asked to produce a few tones and the applicant for the license should be examined as to how he thinks the subject is producing tone. After he has made his answers let the examining board use the laryngoscope, and as this instrument may be absolutely depended upon it will give the correct answer. The voice builder should be able to tell from the sound of the voice the method of breathing used, the position of the larynx, the uvula and tongue.

"A teacher should at least be able to tell when a pupil is using the particular method which he represents. Any one of the three great methods, viz.: the Italian, German, or French, makes good singers, but to the trained ear there is a difference in the tone produced. If a teacher cannot distinguish this difference he is not prepared to teach any method. After this test the applicant should be examined in his knowledge of harmony, intonation, vocal mastery and music generally. The lesser requirements are that he should be a good reader and an accompanist, and the last, but to my mind not the least, requisite is to be naturally endowed with psychological insight into human nature."

URGE PORTLAND AUDITORIUM

Cancellation of Paderewski's Recital Makes Need Felt

PORTLAND, ORE., Jan. 12.—Paderewski's cancellation of his Portland recital owing to the small advance sale, gave the citizens of Portland a lesson on the necessity of building an auditorium, for the Armory, which was the only available place for this artist to appear, is so unsuitable in every way that it is not possible to fill it except upon very rare occasions. We have had periodical "Auditorium fevers" and there is no reason why some of them should not have materialized. However, the prospect now is that before another season opens we shall be able to receive the artists who visit us in a manner befitting a city of this size and importance.

The Portland Oratorio Society, with Joseph A. Finley, director, gave a splendid performance of "The Messiah" on Friday evening. The effective soloists

were Edith Rosslyn Collais, soprano; Mrs. Elizabeth Hamilton Stowers, contralto; N. A. Hoose, tenor, and Stuart McGuire, baritone. William Boone presided at the organ.

On Friday evening a splendid program was given at Reed College by the chorus, under the able direction of Harold Barlow. Soloists were Phila McDuffee and Raymond Branion. H. C.

CHORUS WAGNER LED HAS ITS 75TH ANNIVERSARY

Works of Famous Conductors of Dresden "Liedertafel" Played on Jubilee Program

DRESDEN, Jan. 9.—The Dresden "Liedertafel" celebrated its seventy-fifth anniversary January 5 by a gala concert. The program opened with Wagner's "An die Kunst" with orchestral accompaniment. Then followed works by Schumann, Koessler, Reinhold Becker and Karl Pembaur. As is well known, this institution boasts of a number of famous conductors, including the composers just mentioned, and also Julius Otto, Reissiger, K. Krebs, Werschinger, von Bausnern and others.

The chorus was in fine form for its anniversary. Two novelties figured on the program—Hans Koessler's "Hymnus," excellent in workmanship, though in content heavy and severe, and Pembaur's "Andreas Hofer," a choral composition which was favorably contrasted with the preceding novelty. The greatest success achieved by the singers (under Pembaur's lead) was with Reinhold Becker's "Waldmorgen," a work full of life, beautiful tonal expression, genuine poetical flavor and freshness. It was enthusiastically received and the composer had to appear before the audience innumerable times.

The concert was concluded with the sensational appearance of von Schuch's youngest daughter, Liesel von Schuch, who made her first appearance as a singer in this city. The charming young girl, who scored a triumph at the Opera in Wiesbaden as *Violetta* in "Traviata," under her father's conductorship, captivated all Dresden. She owns an exceptionally fine soprano voice of a velvety, soft quality, recalling Sennrich's in her youth, to which is added a highly artistic temperament and keen dramatic sense. There is no doubt she will develop into a wonderful singer.

Another soloist who gained high favor was Leon Rains, who interpreted Wagner's "Träume," which is not suited to his style, and sang songs by Pembaur, Schumann and others. He also took the solo part in "Andreas Hofer" and had to respond to an encore.

Two days previous Prof. Bertrand Roth gave a successful pianoforte recital, his selections covering the field from Bach to Liszt. A composition of his own, "Theme and Variations," was vociferously applauded.

The Elena Gerhardt and Arthur Nikisch joint recital was to have taken place on January 7. Nikisch, however, having become ill, Mme. Gerhardt sang to the splendid accompaniment of Fräulein Wagener, and, as was to be expected, swept everything before her, even without the famous Nikisch.

A young 'cellist, Hans Bottermund, together with Ed. th Voigtländer, violinist, and Mary Ansorge, pianist, made favorable impressions. The 'cellist is the present owner of the late Ferd. Boeckmann's glorious instrument, a 'cello of rare beauty of tonal quality. A. I.

Accounting for His Presence

Josef Hofmann, master pianist, told this to a writer on the New York Telegraph: "I was playing in a Western town, where I formed the fraction of a lecture course. I learned subsequently that a drunken man had presented him-

self at the door of the hall in which I was to play, and though he presented a perfectly valid ticket was firmly refused admittance.

"Isn't my ticket as good as any one else's?" he asked.

"Certainly," was the reply.

"Then why don't you let me in?"



"Because you are drunk."

"The drunken man stared steadily enough at the ticket-taker. 'If I were not drunk,' he said, 'I wouldn't come to a piano recital.'"

Fannie Bloomfield Zeisler Enchants La Crosse Audience

LA CROSSE, Wis., Jan. 19.—From the first strains of a Beethoven Minuet to the gloriously played Twelfth Rhapsody of Liszt, Mme. Fannie Bloomfield Zeisler held enchanted a large and fashionable audience in the Normal School hall here last night. The program contained heroic works by Chopin, Liszt, Schubert and Beethoven, with smaller numbers by Moskowski, Dvorak and Schuett, which were interpreted with great brilliancy, warmth of color and exact appreciation of tone values.

The violin recital given recently by Jan Kubelik was not nearly so impressive as those of bygone years. Among the numbers interpreted were Vieuxtemps' "Fourth Concerto," Saint-Saëns' "Rondo Capriccioso" and minor pieces by Wieniawski and Schumann. I. T.

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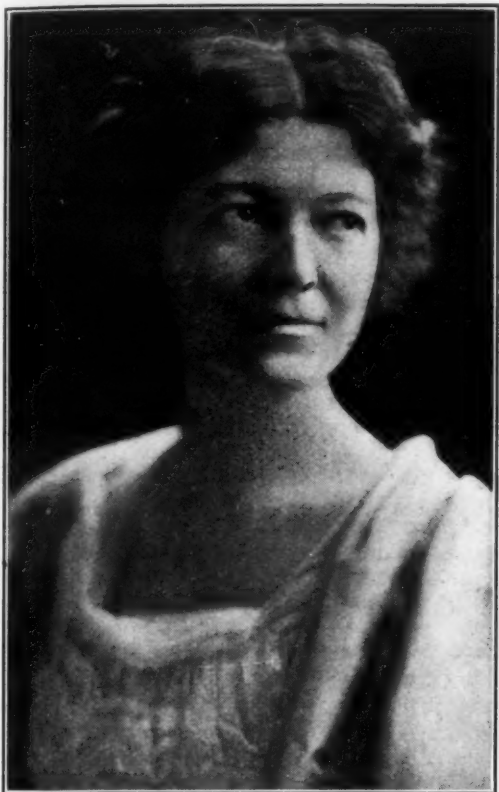
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GERMANY

TO SING IN TWENTY SPRING FESTIVALS



Clara Williams, Welsh Soprano of Minneapolis, Who Is to Tour with St. Paul Orchestra

CHICAGO, Jan. 19.—Clara Williams, the young Minneapolis soprano, has been engaged for twenty Spring festivals with the St. Paul Symphony Orchestra. Miss Williams is of Welsh parentage, and was born in Wales, so that the Welsh folk songs which she often includes on her programs and which she interprets charmingly, are thoroughly national in spirit. She speaks her native tongue fluently, and has spent a number of vacations traveling in Wales. Miss Williams is under the management of Gertrude V. O'Hanlon, of Chicago.

M. R.

London Eager to Hear "Parsifal"

LONDON, Jan. 19.—For the first performance in England of Wagner's "Parsifal," on February 2, at Covent Garden, every seat has already been sold and very few are left for the succeeding eleven performances to be given during the five-weeks' season. Since the removal of the copyright on "Parsifal," it is now possible to obtain a vocal and pianoforte score of that work in London for seventy-five cents and the publishers are also rushing through cheap editions of "Siegfried" and "Götterdämmerung."

Baltimore's Music Settlement School Orchestra Growing

BALTIMORE, Jan. 20.—The Music Settlement School Orchestra, consisting of strings, flute, clarinets, trombone, cornet and piano, organized last Fall by Abram Moses, is proving a very vigorous musical body. Beginning with seven members Mr. Moses succeeded in arousing such interest among the amateur musicians of the city that now the orchestra

has an enrollment of thirty enthusiastic players. Mr. Moses, while still deeply interested in the organization, will not be able to continue directly in charge of the orchestra any longer. Franz C. Bornschein, of the Peabody Conservatory, has been chosen leader and will at once take charge of the rehearsals, which are held every Sunday morning at the Music Settlement School. Mr. Bornschein hopes to have an exhibition concert given by the orchestra before the Summer vacation.

F. C. B.

FLESCH'S ART WEAVES A SPELL IN ST. PAUL

Violinist Plays Beethoven Concerto with Local Symphony Orchestra under Rothwell

ST. PAUL, MINN., Jan. 15.—The St. Paul Symphony Orchestra, Walter Henry Rothwell, conductor, had Carl Flesch as assisting soloist and Tschai-kowsky's "Pathetic" Symphony and Beethoven's Concerto for Violin as the principal offerings for its sixth concert of the regular symphony series.

Mr. Rothwell conducted in a straightforward, unaffected manner, easily understood and, in a way, forceful. Last night's performance of the symphony was practically its first by the present St. Paul Orchestra, the personnel having changed materially and repeatedly since its presentation under another conductor several years ago.

Mr. Rothwell was warmly applauded and called his men to their feet to share his honor.

In Carl Flesch's performance of the Beethoven concerto there was the impress of splendid artistry clearly defined in purity of tone, correctness of intonation, scholarly phrasing, broad and enlightening comprehension. It was an interpretation, sane and lovely beyond cavil.

The program closed with the Berlioz Overture, "The Roman Carnival," a novelty in St. Paul.

The tenth popular Sunday afternoon program was made up of numbers familiar to orchestra and audience. As a result the work of the orchestra was smooth and agreeably effective, while the audience, as is frequently the case, expressed itself as best pleased with the music with which it was most familiar. The Scherzo from Beethoven's Eighth Symphony gave rise to considerable favorable comment. Handel's "Largo," in an arrangement assigning the theme, in one part, to violin with harp accompaniment, gave opportunity to Mr. Foerstel and Miss Osburn to share the honors with Conductor Rothwell. The number was redemanded. Other familiar numbers were Mendelssohn's "Wedding March," Wagner's "Ride of the Valkyries," Hellmesberger's "Elfenreigen," the Chopin-Glazounow Polonaise in A Major and Waldteufel's Spanish Waltz.

Albert Boroff, bass, proved to be a pleasing singer with bass qualities, however missing. The voice was of light baritone quality. To his scheduled numbers Ducondray's "Angelus" and the "Vulcan's Song" from Gounod's "Philemon and Baucis," there were added two encore numbers.

F. L. C. B.

Thomas Egan's Tour

Thomas Egan, the Irish tenor, now in America on his second concert tour, after a short series of concerts in New England, appeared at Aeolian Hall on January 24. Immediately after his New York recital he left for a Western tour, returning to the Brooklyn Aca-



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demy of Music on Lincoln's Birthday. On February 15 the tenor will begin a three weeks' tour of Eastern Canada. Mildred Dilling, harpist; John R. Rebarer, pianist, and Lillian Breton, soprano, are his assisting artists.

Gifted Pianist in Texas Recital

TERRELL, Tex., Jan. 19.—Harold Morris, a gifted pianist, won unstinted praise at the second concert of the artist series being given here by Cosby Dansby, directress of the local branch of the Cincinnati Conservatory of Music. Mr. Morris proved himself to be an artist of unquestionable talent. The program, which included Chopin's Sonata, op. 35; Liszt's "Liebestraum," MacDowell's "To a Wild Rose," a group of three Chopin études, Liszt's Legende "St. Francis de Paule, Marchant sur les flots" and four compositions of his own, showed him to be the possessor of temperament and poetic insight.

The artist series has attracted large and commendatory audiences. Christine Miller, the famous soprano, was the first attraction and furnished a high standard for the series by a finished interpretation of a beautiful program.

The so-called New Royal Opera House, more popularly known as Kroll's Theater, in the Tiergarten, Berlin, is to be demolished in April.

Two Brooklyn Successes for Kathryn Platt Gunn

Kathryn Platt Gunn, the young Brooklyn violinist, won two recent successes for her playing, having appeared on January 8 in a program at the Brooklyn residence of Mme. Alma Webster Powell, when her offerings were Nachez's "Gypsy Dances," with Friml's "Lullaby" as encore, the Friml Conzonetta and A. Walter Kramer's "In Elizabethan Days." After her second group she was so much applauded that she was obliged to add an extra, playing the Couperin-Kreisler "La Precieuse."

At the Aurora Grata Cathedral, in Brooklyn, she met with a cordial reception on Sunday afternoon, January 11, again playing the Nachez "Gypsy Dances" and pieces by Friml, Kreisler and Kramer.

De Koven Conducts Orchestra at Wife's Musicale

In a musicale following a dinner given by Mrs. Reginald de Koven, wife of the composer, at her home, No. 1025 Park avenue, New York, on January 22, Nahan Franko and Mr. de Koven conducted the orchestra and Mme. Peroux-Williams sang several de Koven songs. Mrs. Ethel Case Cole and Mrs. Jasmine H. Irvine were the efficient accompanists.

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SCHINDLER GIVES US A VERDI PREMIERE

"Stabat Mater" Sung for First
Time in New York by Schola
Cantorum

Somewhat tardier than usual, the Schola Cantorum of New York waited until Tuesday evening of last week to begin its season. Carnegie Hall was only moderately filled, but there was sufficient enthusiasm to allow the singers and their conductor, the estimable Kurt Schindler, to bask in the consciousness of having achieved some results of a worthy nature. Mr. Schindler always contrives to arrange programs that are outwardly picturesque, and sometimes they bear out their external semblance by their real musical interest and value. Such was the case on this occasion, and pleasure was further stimulated in advance through the presence of Julia Culp, as soloist.

There was little of that spice of ultra-modernity in which the ardent spirit of Mr. Schindler habitually rejoices. To be sure, Riccardo Zandonai, one of the latter-day Italians to whom some folk look for great things, figured on the list with a setting of a paraphrase of the Lord's Prayer from Dante's "Purgatory," which Milan heard less than a year ago. But it is neither extravagant nor futuristic in its essence. Other offerings included an *a capella* "Cherubic Hymn," by Gretchaninoff; Verdi's "Stabat Mater," sung for the first time in New York on this occasion; Purcell's "Death of Dido," Schubert's "Serenade," for mezzo-soprano solo and women's chorus; a Fauré "Pavane," Borodin's "Prince Igor" songs and dances—which the Schola has essayed before this—and (for Mme. Culp) Clärchen's songs from "Egmont."

The distinguished soloist, while displaying in the delivery of these songs all of her customary intelligence and artistry, was suffering from a cold and not able, therefore, to do herself complete vocal justice. That the chorus has grown to fulfill all those roseate promises which its work of previous seasons seemed to hold forth cannot be recorded on the strength of what was done at this concert. Doubtless the ensemble is better balanced and surer of itself than it used to be. And it does not a little singing of an honest, well-meaning, straightforward type. But the quality of its tone was often wooden and deficient in resonance last week. There was little subtlety of shading, little delicacy, finesse or style. Such music as that upon which the Schola is wont to expend its energies requires above all else imagination and keenly sympathetic understanding—qualities that were little in evidence on this occasion.

That Verdi's "Stabat Mater" should have had to wait until now for its first local performance is amazing. Written in 1898 it is astonishingly fecund in invention and felicity of orchestral device, replete with nobility and intensity of dramatic feeling. As in the "Requiem" the element of theatricalism is felt in the treatment of the

text. But, quite as in the "Requiem" it adds powerfully to the work's emotional convincingness. Its spontaneity, sheer beauty and force of dramatic eloquence are in their way as remarkable as the stupendous technical ingenuities of "Falstaff," written five years earlier.

Zandonai's "Padre Nostro" might have disclosed greater qualities had it been better sung. Yet it shows the composer in a much better light than "Conchita," particularly from the melodic standpoint. Until it receives a more satisfactory presentation, however, it may be well to dismiss it as merely an interesting effort of a sincere if not extraordinarily inspired musician.

Mention is due to the superb Purcell music and the lovely and too seldom heard Schubert "Serenade." This last was comparatively well done. The New York Symphony Orchestra dispensed accompaniments under Mr. Schindler's guidance that were not invariably faithful to the singers' tempi.

H. F. P.

Maggie Teyte Soloist for All-American Program

When Maggie Teyte makes her next New York appearance, which will be with the Modern Music Society in its first subscription concert at Aeolian Hall Friday evening, February 13, she will sing the famous "Come Where My Love Lies Dreaming," with orchestra, in honor of the Stephen Foster anniversary. New songs by John Alden Carpenter, Arthur Farwell and Benjamin Lambord, the conductor of the society, will also be on her program. Mr. Lambord has provided new harmonic settings for the Foster songs to be sung by the chorus. Miss Teyte will also be heard with the chorus in a work by Blair Fairchild, and in David Stanley Smith's idyllic "Pan" for women's voices, orchestra and oboe obbligato. Edward Burlingame Hill's "Nuns of the Perpetual Adoration" for women's chorus and orchestra will have its first American performance at this concert, having been given with success under Granville Bantock in England. Henry F. Gilbert's "Humoresque on Negro Minstrel Themes" (for orchestra) will also have its first hearing in a New York hall, and Edward MacDowell's "Indian Suite" will occupy the place of honor on this American program.

Kneisels to Introduce Quintet by Arthur Hinton

The Kneisel Quartet announces that at its fourth New York concert, which will be given at Aeolian Hall, on Tuesday evening, February 10, there will be heard for the first time in America the piano Quintet in G Minor, by the English composer, Arthur Hinton. Katharine Goodson, in private life the wife of the composer, will appear as the assisting artist. The remaining numbers of the program will be the Beethoven Quartet in E Flat Major, Op. 127, and the Schumann Quartet in F Major, Op. 41, No. 2. The new Hinton Quintet was written in the Spring and Summer of 1911, and had its first performance in London at the Wessely Quartet Concerts in November of that year. As a result of its favorable reception, it was repeated a month later by the same artists. It may be remembered that Mr. Kneisel was the first to bring the Hinton Piano Concerto to notice in this country, when he conducted it at the Worcester Festival in 1908.

NEW LEAGUE TO AID CONCERT ARTISTS

New York Organization Formed to
Fight Agents Who Charge
Exorbitant Fees

A new organization called The Music League in America has just been established in New York to aid young concert artists and secure engagements for deserving ones and at the same time free them from the exploitation that is now too often necessary at the start of a career. The founders are wealthy New York society women, including Mrs. Otto H. Kahn, wife of the chairman of the Board of Directors of the Metropolitan Opera Company; Mrs. E. H. Harriman, Mrs. Ogden Mills Reid and Mrs. Willard Straight.

One of the members of the new organization explained its purpose last week to a representative of the New York Tribune, saying he hoped its efforts would prove a great boon to concert artists by preventing their being charged exorbitant fees by agents.

"It is a well-known fact," said this man, "that concert artists are often very unjustly treated by musical agents, being forced to part with large sums of money for very little results. The Music League of America was finally organized this week, and its capital is \$50,000. It will be a clearing house for artists, and it is expected that not only unknown artists will avail themselves of its offices, but those of established reputation, inasmuch as even European singers, pianists and violinists of fame are often brought to America under what are practically false representations."

"The new organization will exact only a ten per cent. commission on engagements secured through it, and we believe that it will prove a most welcome innovation in American musical life."

The officers of the new organization have not yet been chosen.

Oscar Seagle on Value of Foreign Press Notices

Press notices of appearances which young American singers send home to show their successes in France and Italy, are not worth the paper they are written on, according to Oscar Seagle, the distinguished baritone. "To begin with," explains Mr. Seagle recently in New York, "the appearance is usually paid for. And the notice has cost five francs a line. For 500 francs you can have a page of rapturous praise. You can make sure of the rapture by writing it yourself if you want to. In England and Germany it is different. There the papers and the critics cannot be bought. I don't say that the comments in most of the English papers are worth much as criticism, but they are at least honest. A press notice from Germany has real value. It can't be bought and it is generally discriminating."

Alice Nielsen in White House Musicales

WASHINGTON, D. C., Jan. 16.—President and Mrs. Wilson gave a musicale at the White House to-night at which Alice Nielsen, the operatic soprano, was the principal artist. Folk dances by Charles Strong opened the program, to which Bonarios Grimson, violinist, and Ethel Cave Cole, accompanist, also contributed. Vice President and Mrs. Marshall, the members of the Cabinet, Supreme Court and Diplomatic Corps and their families attended.

Of musical and social importance was the second of the Chaminade Society's afternoon programs given on January 10 at the residence of Mrs. Don Carlos Seitz, Brooklyn.

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CREATIVE EXPERIENCE: III

Law of Harmony—Doctrine of the Octave—Further Examples of Mental Creative Process—Getting the Right Place to Work—Creation and Fulfilment of Ideals

By ARTHUR FARWELL

IN each of the two preceding chapters I have given one broad example of the creative process of thought along the two general directions which it must naturally follow—creation of circumstance involving factors outside of oneself and the development of inward powers, such as that of artistic creation. There is no fundamental difference in these two modes of the creative mental process. There is only one creative process, and that, for the modern mind, which requires a union of the scientific and spiritual points of view, Troward* has admirably and concisely formulated as the "self-contemplation of the Spirit." It is of no importance to the individual whether the mechanical operation set in motion by Spirit for the accomplishment of the creative end be simple and direct, or complicated and far-reaching. Individual man is not responsible for the mechanism of the universe at large. What he is responsible for is his attitude toward it, and that should be trustful, experimental and observant.

It is self-contemplation of the Spirit, with its consequent reflection from itself of that which it contemplates, which, taken in its universal sense, gives rise to the material universe. This includes the creation of individual man, through whom, as Troward so clearly shows, Spirit, in itself necessarily purely universal in its action, is now enabled to "contemplate itself from the individual standpoint." It is through the evolution of mind, which is in itself a creative reflection from Spirit, that the individual comes at last to the point where he turns his thought to the recognition of the Spirit which has evolved him. Through science he learns that natural law is universal and does not contradict itself, that there are not two Authors of the Law, one of whom sometimes prevails and sometimes the other. This knowledge, in the light of the corresponding spiritual perception to which he attains, assures him that Spirit is One, whether working on the plane of the universal or, through himself, on that of the individual. He then rises to the crowning knowledge that, working in whichever of these two ways, Spirit has but one center, and that it is infinite in potentiality in himself, exactly as it is infinite in power in the universe. And since the Law of Spirit is one, he knows that its creativity remains unchanged, whether it is acting on the plane of the particular in himself, or on the universal scale. He knows, further, that he has been given an individual mind in order at last to recognize the creative operation of Spirit on the universal scale and to direct it on this plane of the particular, the conditional world of time and space. This direction he gives it, as has already been stated, through the use of his powers of "initiative and selection," formulating in his mind that

*The "Edinburgh Lectures," the "Creative Process in the Individual" and other works of T. Troward should be read in connection with my writings on this subject.

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which is to be created, and contemplating Spirit as the power which, through himself, creates it.

Doctrine of the Octave

Musicians will find particular interest in knowing that this dual mode of Spirit's manifestation, on the two levels of the universal and the particular, has been known from a very early time as the "Doctrine of the Octave." It is the same note which, manifesting itself first as C, finds a new point of departure as c.

It is to bear testimony to the truth of these matters, as presented in their complete outline in modern language for the first time by Judge Troward, that I have desired to give some examples of my own experience with regard to them. Recognition is due to those who have given themselves to the discovery and formulation of the truth for our sakes, and encouragement to those who are beginning to find a new life for themselves through its application. Especially in our world of music, with its struggle and determination to rise triumphant through the conditions of a civilization hitherto largely material, and in view of the tremendous and necessary message which music holds for our national life in the future, I have wished that these truths might strike root, to the end that new hope and new power might be gained by all who are seeking the way of accomplishment and attainment in this sphere of ideal effort.

Whoever may have followed the subject this far will now be in a position to see how stupendously far-reaching are the great central principles involved. If Spirit unfailingly creates us in accordance with the dominating idea and picture of ourselves which we present to it, plus the conscious recognition of Spirit's infinite creative power and our own infinite capacity for continuously being created, then a very little reflection will show us how incredibly great is the range given to us for the exercise of our own power of self-expansion. We may conceive our next step of growth as having anything from a better piano stool to a better soul. Spirit takes our need at its own valuation.

Creating Right Place for Work

There is no reason why we should despise the "day of little things" in progress along these lines. The principle which is operative in a small matter may be the very one which next will help us with a large. The need of just the right place to live and work, for example, may be a very important matter in our progress. I have had a number of very striking experiences in this respect. Needing a place, on one occasion, to live in the city under a certain condition for my work, I made a place having that condition an object for creation, and took the necessary mental steps—the contemplation of myself living under that condition, together with the recognition of Spirit as the source of all creative power, and especially of the particular sort of creative power needed. I then went about my ordinary affairs in the ordinary way, except to keep watch for developments in the desired direction. I asked of the first acquaintance that I chanced to meet, "Where shall I live?" It was suggested that I try No. —, — street, where "Mr. X used to live." When I reached the house indicated it was not the house at which I had once known Mr. X to be living. Thinking my acquaintance had made a mistake, I went on to Mr. X's former address, and found there at once precisely what I wanted. Another time I had to move unexpectedly while in the midst of a piece of work so pressing that I could not possibly take time away from it to look up another suitable place. The

problem was to find, with no time spent in searching, a place having the necessary conditions, including a piano, into which I could step at once and go on with my work without appreciable interruption. I set the creative process in operation to this special end. I could not stop work, except to sleep, until the next day, and then, hurrying out on an errand, I met a friend who, after the first greetings, and without knowing anything of my immediate work or needs, started the conversation by offering me a whole house for myself, to live and work in. I found everything I needed there, and spent a month finishing the work in hand, after which I had time to look up other quarters.

I could multiply such instances almost indefinitely, but a few will suffice. I have similarly, by taking the requisite mental action, had channels opened up for me through which I could meet certain persons, previously unknown to me, in the best manner for the accomplishment of particular objects or the transaction of particular business. I have had manuscript compositions requested for public performance without the painful necessity of going forth and displaying them. And I have had doors opened for me in stone walls far more forbidding than these.

The Law of Harmony

Such little aspects and evidences of the great creative law of mind become eventually scarcely more than matters of everyday occurrence. Yet even from these little experiences upon the outskirts of the region of Law, one of its greatest truths is to be learned, and should be learned here, rather than later when ignorance of it may be fraught with far more serious consequences. In a crude but easily understood form of expression this truth is that to get anything for oneself it is not necessary to take it away from some one else, in the sense of causing any one else to be deprived of it. Those cruder aspects of natural law which pertain to acquisition upon the lower levels of life, namely, sheer force and unprincipled cunning, are transcended by the higher aspect of mental creativity. For that which is thus "created" is given by Spirit, which gives all, and has all to give. If this giving to one meant taking from another it would mean that Spirit was self-destructive, antagonistic to itself, since all are of the Spirit. In Spirit there is no denial of itself, in either its universal or individual aspect. The Law, in one of its aspects, is, then, universal harmony, and if we are to bring the power of the Law to our aid, we must refrain from exercising it in any way which will disturb that harmony. In other words, our problem and growth must not mean interference with the freedom and growth of others. To cause or allow it to become such is one form of denial of the Spirit, which, in the end, is self-destruction.

Psychic Not Necessarily Spiritual

Subjective mind will begin its creative operation, its formation of a nucleus of creation, about any thought-image consciously formed and implanted within it, whether for good or ill. But subjective mind exists in a certain aspect which does not reach to Spirit in its fuller significance. The psychic is not necessarily the spiritual. That there are those who will employ the creative law of subjective mind without immersing it, so to speak, in the greater law of the unity and consequent harmony of Spirit, is a circumstance which must be taken into account. Unless we understand this possibility there are certain fundamental matters which we must fail to realize concerning the place of the human mind in the scheme of creation and concerning the workings of creative law. Also this knowledge is needed for our self-protection.

It is quite true that some knowledge of the creative law of mind may lead many persons to put it to insignificant and trivial uses. There is no reason why this should not be as true of the science of the mind as it has always been of physical science. Science is called in to help support most of our follies and many of our crimes. But

even a primitive knowledge of such a thing as universal law, and a primitive use of it, may help some persons who have not yet been able to feel that they are anything better than helpless and unregarded atoms, unrelated to anything, and cast out upon a universe of chaos with nothing to stand on or to cling to. Even a little reflection, however, will enable most of us to see how quickly the operation of the creative law of mind suggests to us the attainment of objects beyond our trivial wants. Most of us in the world of the arts have more or less far-reaching aims, and the creation of the broader conditions necessary for the fulfilment of those aims will become the subject of our attention. As we give ourselves to the genuine thought and reflection which is the *sine qua non* of the creative process, and become witnesses of the corresponding increase in the gifts of Spirit to us in all ways, physical, mental, spiritual, our conception of Spirit expands and becomes illuminated, and we become discontented with the little aims which we have set ourselves. We require new and larger ideals, and we see that to obtain those, and in their most valuable and desirable form, is within the scope of this same creative process. Again, in turn, by that same process we find the means of creating the new conditions necessary for the realization of these new ideals. In short we have found the endless series of conscious creative progress, the self-evolving power of Spirit acting through universal law, which is the highest aspect of the process of evolution. From this point man begins the re-creation of himself and his environment.

Milwaukee Girl Makes Pleasing Début in Recital

MILWAUKEE, Jan. 19.—Mamie Booz, pianist, and Harry Meurer, tenor, prominent in Milwaukee musical circles, gave a recital in Ethical Hall on Friday evening. Miss Booz made her initial appearance in recital work and scored a complete success. The "Rigoletto" paraphrase by Verdi-Liszt was brilliantly played by the young pianist, while her work in Fantasia Impromptu, op. 66, by Chopin, and Caprice Espagnole, op. 37, by Moszkowski was also noteworthy. A Liebling "Florence" waltz was given as an encore at the conclusion.

Mr. Meurer was in fine voice and each group of songs was received most favorably. Alexander MacFayden, the Milwaukee composer, assisted the tenor as accompanist. A recent composition by this composer, "The Mother," was delightfully performed and most favorably received, while the "Birthday Song" and "Ye Who Have Yearned Alone," also by Mr. MacFayden, were cordially received. M. N. S.

Grimson Complimented by President's Wife at White House Musicales

WASHINGTON, D. C., Jan. 19.—So great was the personal success of Bonarios Grimson, the gifted young English violinist, at the musicale given in the White House on January 16 that Mrs. Wilson complimented him on his beautiful even tone and musicianly interpretation. As a result of this successful appearance a number of prominent Washington and New York hostesses have obtained Mr. Grimson for private recitals.

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New York City**THIBAUD PROFOUNDLY IMPRESSES DENVER**Violinist Soloist with Local Or-
chestra—Chicago Opera's
Season ChangedDENVER, COL., Jan. 17.—The fifth con-
cert in the Denver Philharmonic series,
given yesterday afternoon, was made
notable by the appearance as soloist of
Jacques Thibaud. He played with or-
chestra the Beethoven D Major Con-
certo, introducing, at the end of the first
movement, the remarkable posthumous
cadenza by Joachim. Without a trace
of sensationalism, but with a happy
blend of classic dignity and emotional
warmth, he gave as satisfying a per-
formance of this work as could be imag-
ined. His tone was of lovely quality,
unforced, and true of intonation, his
technic easily adequate and his playing
of melody passages wonderfully suave.
He was recalled repeatedly by an au-
dience that responded spontaneously to
his superb performance.Later Mr. Thibaud played, unaccom-
panied, of course, the Bach Chaconne in
a manner to elicit vigorous applause
from every violinist in the orchestra—a
tribute, surely, to his musical craftman-
ship. After several recalls he added the
first movement from Bach's sixth sonata.
It would probably be an exaggeration to
say that an average concert audience
cares profoundly for these composi-
tions, wherein a solo violin attempts
to create the illusion that it is a string
quartet, but Mr. Thibaud's auditors yes-
terday at least recognized the art of the
master violinist in his treatment of them
and honored him accordingly. The artist
had been advised only the day before his
appearance here of the death of his
father, but he did not allow his personal
grief to dull the luster of his perform-
ance. No violinist whom we have re-
cently heard impressed so profoundly the
musical portion of this community.Mr. Tureman had arranged a pro-
gram of commendable balance and vari-
ety, the orchestral items being Dukas'sOverture to "Polyeucte," the lovely
"Eclogue" (Poème Virgilien) by Rabaud,
and, as a rousing finale Rimsky-Kors-
akow's "Capriccio Espagnol." The per-
formance throughout was of a high or-
der—one that gave cheer to all who wish
for the development in our midst of a
truly musical symphony organization.
The fact that all the orchestral items of
this concert were new to Denver is fur-
ther cause for gratitude to Director
Tureman.The plans for the Denver season of the
Chicago Grand Opera Company have
been altered so that we are to have but
three performances—two evenings and
a matinée on April 7 and 8. We are to
hear "Tosca" with Mary Garden and
Marcoux; "Aida," with Carolina White
and Bassi, and, as a double bill, "Caval-
leria" and "Pagliacci," when we are to
have our first hearing of the sensational
Ruffo. J. H. K. Martin will again be
local manager for the Chicago series,
which insures astute and energetic
direction of local arrangements.The three days' season of opera by the
National Company of Canada will ex-
tend from February 16 to 18 inclusive,
with "La Gioconda," "Samson et Dalila,"
"Madama Butterfly" and "Lohengrin"
as the repertory. Artists promised for
this series include Rappold, Gerville-Ré-
ache, Slezak, Villani, Claessens, Olitzka
and Farno.Henry Houseley, the gifted veteran
composer and director of Denver, has re-
cently given at St. John's Cathedral,
with augmented choir, three perform-
ances of his cantata, "The Nativity," a
work of impressive beauty. Mr. House-
ley has begun rehearsals with a chorus
of 250 voices for a performance of "The
Messiah," to be given a few weeks hence.
Later in the season he promises a per-
formance of "Elijah." Mr. Houseley
hopes to form a chorus to compete for
the big prize offered to choral bodies
during the San Francisco Fair in 1915.
Having captured first prize at St. Louis
and at the Salt Lake national eistedd-
fod, he naturally regards the forthcom-
ing contest with some confidence.

J. C. W.

SMALL HARTFORD AUDIENCESArtists of Ability Heard in Concerts that
Should Have Drawn CrowdsHARTFORD, CONN., Jan. 15.—Florence
Mulford, contralto of the Metropolitan
Opera Company, and Benjamin M. Knox,
baritone of this city, were heard in a
joint recital on Thursday evening, Jan-
uary 8, in Unity Hall. The audience
was small but most appreciative and
both artists were recalled several times.
This was the first appearance of Mme.
Mulford in this city and she gained
many admirers who sincerely hope to
hear her again. Mr. Knox has been liv-
ing in Hartford about two years and
during that time has gained a reputation
as a singer of ability. Mrs. Knox acted
as accompanist for both Mme. Mulford
and Mr. Knox.Members of the Boston Opera Com-
pany gave a recent concert at Parsons's
Theater before a small audience. The
artists taking part were José Mardones,
Alfredo Rametta, Dona Dolous, Mar-
gherita Beriza, Howard White, Rodolfo
Fornari, Juka Swartz-Morse and Giu-
seppe Opezzo. Fabio Rimini was the ac-
companist.A fine program of chamber music was
rendered Wednesday evening, January
14, at Unity Hall, by the "American
String Quartet," consisting of Gertrude
Marshall, first violin; Ruth Stickney,
second violin; Adeline Packward, viola;
Susan Ford Brandegee, 'cellist. Quar-
tets by Franck, Haydn and Schumann
were well played. Again there was a
small audience. T. E. C.Korngold Sonata Makes London Sen-
sationLONDON, Jan. 23.—A sensation was
created by the first London performance
to-night of a new violin sonata by the
Viennese boy composer, Erich Korngold.
The critics have gone into ecstasies over
it, comparing its composer with the
young Mozart and crediting him with the
intellectual development of a man of
forty.**MUSIC AIDS MEXICO REFUGEES**San Antonians Give Program at Benefit
Reception—Club ConcertsSAN ANTONIO, TEX., Jan. 20.—On ac-
count of the Mexican Revolution, refu-
gees by the thousands are coming into
southern Texas, and San Antonio alone
is said to have between five and ten
thousand of these sufferers. To assist in
rendering help to these refugees a re-
ception was held at the Wesley House,
which is modeled after Chicago's Hull
House. Society women of San Antonio
participated in the reception, which was
supplemented by a musical program.
Mrs. McCafferty, of Denver, sang Nevin's
"Rosary"; Deana Ladon played Lack's
Valse Arabesque; Mrs. Philipps played
a Chopin Polonaise, and Miss Grayson
sang two songs.The new year has already furnished
several attractive musical programs,
among these one given by the San An-
tonio Musical Club. Some of the city's
best musicians contributed to the pro-
gram, which included a male chorus con-
ducted by Oscar Fox, and a string en-
semble conducted by Walter Romberg.
Other gifted participants were Hazel
Sain, Mrs. L. L. Marks, Maestro d'Acugna
and Gilbert Schram. The Tuesday Musi-
cal Club presented its student members
in a much appreciated program. Mrs.
Nora Jardin, a visiting guest from Can-
ada, and Lillie Kline were assistants.
The following participated: Irma
Koenigsberg, Mildred Morris, Olha Huer-
mann, Agnes Craig, Leonora Smith,
Ethel Holmgreen and Ruth Bingamon.Boston Fails to Get Weingartner as
Permanent Opera ConductorBOSTON, Jan. 21.—Felix Weingartner
has sent word to Director Henry Rus-
sell, of the Boston Opera Company, that
he has signed a five-year contract with
the Vienna Philharmonic Society, as
conductor, and hence will not be able to
become permanent conductor of the Bos-
ton Opera Company. He will probably
be able to conduct for a brief season
each Spring in Boston.**YVONNE DE
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St. Paul Artists in Chamber Music Program

ST. PAUL, Jan. 15.—Six hundred people assembled Wednesday afternoon to hear a program of chamber music given by local talent. The participants were professional members of the Schubert Club, under whose auspices the concert was given. Brahms's C Minor Trio, op. 101, and that of Beethoven in the same key were played by Ella Richards, pianist; Abe Pepinsky, violinist; Paul Morgan, cellist. The performance was well up to the professional standard and the audience was conspicuously attentive and appreciative. Mrs. Frank O'Meara, contralto, sang the "Che Faro" Aria from Gluck's "Orfeo," and songs by Brahms, Strauss and Wolff, with Mrs. C. D. Robinson at the piano. Mrs. O'Meara gave much pleasure. F. L. C. B.

Maud Powell's Baltimore Recital

BALTIMORE, Jan. 17.—America's eminent violinist, Maud Powell, played before an audience gathered under auspices of the Peabody Conservatory of Music yesterday afternoon in a way that showed her remarkable powers in their maturest estate. Saint-Saëns's B Minor Concerto, the Bach E Major Sonata and compositions of an academic and a lighter nature were interpreted in a beautifully finished manner. Francis Moore gave perfect support at the piano and especially in the Bach number displayed an appreciation for fine ensemble. F. C. B.

Dvorak Program by Isabel Hauser and Saslavsky Quartet

For the sixth consecutive season Isabel Hauser and the Saslavsky String Quartet will give a series of concerts at the Belasco Theater. The first concert, which will be devoted entirely to Dvorak, takes place on February 1 and the second on March 1.

Egisto Tango, who conducted for the Metropolitan at the New Theater, is at the Buda-Pesth Court Opera this season.

SINGERS CLUB PRESENTS SATISFYING PROGRAM

Adelaide Fischer and Messrs. Tuckerman and Stanley Ably Aid Chorus under Stebbins's Baton

New York's Singers Club began its eleventh season with a concert in Aeolian Hall on January 21, under the direction of G. Waring Stebbins. Besides the



—Photo by Campbell Studios.

Adelaide Fischer, Talented Young Soprano

numbers of this male chorus, there were a number of assisting artists, including Adelaide Fischer, soprano, Earle Tuckerman, baritone, and James Stanley, bass.

Praiseworthy was the performance of Miss Fischer. This young soprano proved to be a remarkably gifted singer, possessing a lyric voice of pure quality, beautiful timbre, fine schooling and exceptional musical temperament. Miss Fischer's portion of the program, consisting of an aria from "Madama Butterfly," Cesek's "Petits Roses," "A Little Gray Dove," by Louis Victor Saar, and the Charles Gilbert Spross "Come Down Laughing Streamlet," gave her ample opportunity to display her interpretative powers and her distinct enunciation added to the enjoyment of her auditors. In addition to these Miss Fischer sang "A Tiny Song" by Ernst Schmid, and Von Othegraven's "The Maiden's Answer," with the club a Capella, the latter being so well received that the three repetitions were exacted.

Mr. Tuckerman's offering, "Waitin' for the Moon to Shine," by Frank Seymour Hastings, the president of the club, was much appreciated by the audience. Mr. Stanley's performance of Tschalkowsky's "Don Juan's Serenade" and Handel's "Where'er You Walk" were entirely commendable. The club, under Mr. Stebbins's able baton sang Herbert Watson Ruffner's "Two Frontier Scenes" and Frank H. Brackett's "Cavalry Song" with good effect.

Beatrice Harrison a Charming Aide for Providence Concert

PROVIDENCE, Jan. 21.—An audience that completely filled Memorial Hall greeted the University Glee Club at the first concert of its third season. The club was assisted by Beatrice Harrison, the famous English cellist, who made a deep and lasting impression by a charming interpretation of numbers by Becker, Harty, Dvorak and Popper. Her playing of Harty's "Papillons" brought forth

incessant applause and in response she played an encore.

Balance of tone and delicate shading in difficult numbers marked the work of the Glee Club. This was especially noticeable in the "Cavalier Songs" by Bantock. The guiding hand of Berriek Schloss, who has been director of the club since it started, was apparent in the excellent performance of the singers. G. F. H.

NEW CHURCH FOR BAYREUTH

Movement Begun to Establish Catholic Institution at Music Center

At the instance of the retiring American minister to Roumania, Hon. John B. Jackson, the Countess Spottiswood-Mackin of Paris, who is at present sojourning in New York, has interested herself in a movement to procure for the community of Bayreuth, in Bavaria, a new and modern Roman Catholic church edifice.

The present Catholic church at the great Wagner festival center has long proved inadequate for the demands put upon it by the growth of the village and the yearly influx of American pilgrims to "Wahnfried" and the "Festspielhaus." In a letter to the Countess Spottiswood-Mackin, Minister Jackson wrote, under date of September 17, last, as follows:

"For many years I have been a regular visitor at Bayreuth, for the Wagner festivals, and on the strength of that fact I have been asked to try to interest my compatriots in a project to build a new Catholic church in that city. The old church, which forms a part of the old palace, has been outgrown. Oddly enough, I do not happen to know any American Catholics who are frequenters of Bayreuth and I am by no means certain that any Americans would be sufficiently interested in a church there to contribute towards its erection. Moreover, I am not a Catholic myself. Can you help me with any suggestion? I should like to please the people who have appealed to me in this matter, but I hardly know how to begin. I shall be very grateful to you if you can advise me in any way."

MINNEAPOLIS DANCE MUSIC

Orchestra Program of Idealized Forms—Eastern Tour Extended

MINNEAPOLIS, MINN., Jan. 14.—Sunday afternoon's popular concert of the Minneapolis Symphony was devoted chiefly to idealized dance music. Halvorsen's Hindu Suite, "Vasantasena," performed for the first time here, was found to be strikingly Oriental, but with a distinct Norse flavor. Favorites were the three Brahms Hungarian Dances. In marked contrast was the Larghetto from Mozart's Clarinet Quintet, played ably by Pierre Perrier. Carl Scheurer was the soloist, playing the Saint-Saëns Concerto effectively.

The management of the orchestra announces that the Eastern tour has been extended to three full weeks. Ysaye will be the soloist in New York.

F. L. C. B.

Sterling Artists Sing the "Messiah" for Keene, N. H.

KEENE, N. H., Jan. 20.—The "Messiah" received a highly successful interpretation, under Nelson P. Coffin, conductor, on January 15. The sterling artists, Marie Sundelius, soprano; Marguerite Dunlap, contralto, and Arthur Hackett, tenor, aided materially. This added another success to the long string which marks their tour throughout New England in concert and oratorio under the management of Gertrude F. Owen.

Aglaia Orgeni, Dresden's distinguished teacher of singing, recently celebrated her seventieth birthday.

MELBA-KUBELIK AUDIENCE OF 5,000 IN DES MOINES

All Records for Similar Gatherings Surpassed, Save One—Whitehill-Elvyn and Carl Flesch Recitals

DES MOINES, Jan. 16.—The audience of 5000 persons at the recent Melba-Kubelik concert surpassed in size any similar gathering in this city since Mme. Schumann-Heink drew a crowd of 7000 at the opening of the Coliseum some years ago. Seat reservations numbering from two to sixty were sent in from thirty Iowa towns as well as from several localities in Missouri. The immense concert hall was practically sold out for the occasion. To the great diva were accorded the highest tributes of the evening, to which she responded in most opulent mood. To the scheduled program she added five encores after numerous recalls and finally seated herself at the piano and sang Tosti's "Matti-nata" to her own accompaniment.

Kubelik failed to impress his art upon his audience. All were interested in his virtuosity, but no further message came across the footlights. The assisting artists gave satisfaction in their respective rôles. The concert was arranged under the local management of Dr. M. L. Bartlett, who will later present Alma Gluck and Mischa Elman in individual recitals.

Following closely upon the Melba-Kubelik concert came the interesting recital of Clarence Whitehill and Myrtle Elvyn, who were presented jointly for the first time in this country by George Frederick Ogden. This attraction likewise proved exceedingly popular, owing largely to the fact of Mr. Whitehill's being the most distinguished singer claiming Iowa as his native State. He was warmly received for his part of the program, which included a group of modern French and German songs, an oratorio number, a group of American songs and one of Irish folksongs. His voice is of noble caliber, excellently schooled and controlled with splendid intelligence.

Miss Elvyn, already a favorite here because of a previous appearance, again delighted her hearers with a type of piano playing rarely surpassed among present-day virtuosi. She, like Mr. Whitehill, was repeatedly recalled and added several encores.

Carl Flesch, another concert-giver of the month, left behind him a great number of enthusiastic admirers. His recital was given in the students' course at Drake University, which is arranged by Dean Holmes Cowper. Mr. Flesch will long be remembered for his wonderful playing and a return engagement would be a source of delight to hundreds.

Frances Ingram, contralto, assisted by Leon Sametini, violinist from the Chicago Musical College, provided the third number on the University Music Course, likewise managed by Dean Cowper. Miss Ingram displayed a splendid voice, musical taste and an attractive personality. Mr. Sametini was very popular, and justly so, since his art compels admiration.

Local artists contributing to the supply of concerts during the last month were Wavde Drennan and Domenico Saluzzo, violinists, who appeared effectively in interesting programs. J. F. O.

Where Bad American Tunes Go

Dr. Hadow, in a recent speech quoted by *The Yorkshire Post*, said: "I think it is too true that England is the country to which bad American tunes go to die." We would venture to question Dr. Hadow's statement. We only wish they would die, says a writer in the *New Music Review*, but they don't! On the contrary, when once they go to England they take a new lease of life, and instead of finding in their new home a cemetery, they discover—a sanatorium.

It is evident from the large attendance at the monthly organ recitals given by Frank Sanford De Wire, organist and choirmaster of St. Luke's P. E. Church in Jamestown, N. Y., that music lovers in that place deem it a special privilege to acquaint themselves with the best in organ literature. At two recent recitals Mr. De Wire interpreted works by Händel, Guilmant, Mendelssohn, Bach, Hollins and Beethoven.

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BOSTON "FRANCESCA" PREMIERE POSTPONED

Zandonai Opera Not To Be Heard Till Next Year as Result of Cavalieri's Illness

Bureau of Musical America,
No. 120 Boylston Street,
Boston, January 19, 1914.

ANNOUNCEMENT comes from Henry Russell, director of the Boston Opera House, which involves important changes in the repertoire for the remainder of this season. The Boston Company was to have given the world premiere of the Zandonai-d'Annunzio's opera, "Francesca da Rimini," but, owing to the continued illness of Mme. Cavalieri this important production has been abandoned for the present season. In place of "Francesca," Director Russell announces the presentation of Italo Montemezzi's "The Love of Three Kings" (L'Amore dei Tre Re), which was produced for the first time in this country at the Metropolitan in New York recently with extraordinary success.

Mr. Russell will also give Victor Herbert's "Madeleine," a short opera with English text, which will be produced this week in New York. It will be brought here in March with the Metropolitan production and cast, including Mme. Alda as the heroine.

In order that a clear understanding may be had by the opera attendants of Boston of the conditions which brought about the withdrawal of "Francesca da Rimini" from this season's repertoire, Director Russell has issued the following statement:

"It is with sincere regret that I have been forced to abandon for this season the proposed first production of the Zandonai-d'Annunzio opera, 'Francesca da Rimini,' as announced to the press last week. My personal disappointment is peculiarly keen in view of the fact that I had considered the acquisition of the rights for the world premiere of so important a work, one of the most fortunate happenings in the history of the Boston Opera Company.

"However, a circumstance quite beyond my control has made it necessary to defer the production until next sea-

son. The following telegram received by me last week from Mme. Cavalieri is self-explanatory:

"Russell, Opera House, Boston—Am continuously ill. Arrange your repertoire without counting on me. Deeply grieved at this misfortune. I thank you with all my heart for your friendly sympathy. Sincerely, 'Cavalieri.'

"It was expressly stipulated in the contract signed with Tito Riccardi, the Italian publisher and holder of the copyright, that Mme. Cavalieri and no other should create the title rôle. Hence, now that this artist is ill and has been unable to fill any engagements to date, there is no alternative other than a postponement till next season. It is needless to add that for next Winter's production of the piece, should Mme. Cavalieri's indisposition continue, I shall arrange well in advance for a worthy substitute.

"I might add that here at the Opera House plans were well in hand for the putting on of the opera. Scenery and costumes were well on the way, the rôles had been assigned and were being studied, and but for the one unfortunate circumstance the opera would have been given as promised." W. H. L.

MARGULIES TRIO HEARD IN ITS SECOND CONCERT

Mozart, Rachmaninoff and Strauss Numbers on Program, with Herbert Borodkin Assisting Soloist

Herbert Borodkin, viola, was the assisting artist at the second concert of the season given by the Adele Margulies Trio at Aeolian Hall, New York, on Tuesday evening, January 20. A large audience gathered to hear a program composed of Mozart's Trio in C Major (Köchel 548), a Sonata in G Minor, for violoncello and piano, by Rachmaninoff, and Richard Strauss's Quartet in C Minor, op. 13, in which Mr. Borodkin participated.

The Mozart Trio was given unaffectedly and if the piano predominated it was hardly the fault of Miss Margulies, who strove conscientiously to make her instrument simply a part of the ensemble. Mr. Schulz played the cello sonata with distinguished feeling and ample technic. It is a noble work abounding in phrases of pure beauty and sincerity. The third movement, an *Andante*, was an example of superb cello playing and the technical difficulties throughout were easily and satisfactorily encompassed.

The Strauss Quartet is probably the most significant work of that composer's early period, barring "Aus Italien." If it is a trifle reminiscent in spots it is hardly to be wondered at, considering that it was composed at the age of nineteen. The thematic phrases, however, begin to show marked characteristics of the later Strauss and the beautiful, spontaneous third movement persuades the hearer that it was composed and felt at a moment of unalloyed inspiration.

Mr. Borodkin did fine work in the quartet, playing his few short solos with much distinction. Miss Margulies's work throughout was above reproach, her technical resources standing her in good stead in the two modern works. The audience was lavish with applause. B. R.

Waghalter's Music and Eleanor Painter's Singing Praised in "Mandragola"

BERLIN, Jan. 23.—Ignaz Waghalter's comic opera, "Mandragola," had its premiere to-night at the Deutsches Oper at Charlottenburg, with Eleanor Painter, the American prima donna, and Joseph Lieban, the tenor-comedian, in the principal rôles. The audience seemed to like the work. The plot, as outlined last week in MUSICAL AMERICA, concerns the folly of the marriage of old men and young women and the comedy revolves around the "discovery" by the lover of a young wife of a "Mandragola plant," which brings happiness to childless couples. It is a very risqué story, but the audience nevertheless found it dull in spots. Much of the music is beautiful. Miss Painter was praised for her singing and for her simulation of childlike inno-

IS "LOUISE" TYPICAL OF PARIS WORKING GIRL?

AFTER a recent Century Opera matinee of "Louise," Beatrice La Palme, who had been singing the rôle of the heroine of Charpentier's opera, was interviewed for the New York Evening Sun on phases of Louise's character and experience that might be typical of the Paris working girl.

"I think that, as a general thing, Louise is not a true representative of the girl who works in the Paris atelier," said Miss La Palme. "The little *ouvrier* who plies her needle in the workrooms of the fashion makers is—what shall I say?—a good girl. Louise was exaggerated, *exceptionnel*, apart from her class, in her ideas for free love and desire only for the gay night life of the city.

"The class of girl of which Louise was a representative is not seen very much by the public in Paris. She is not the girl one sees on the boulevards, for she is at work in the back rooms of the artists all day long. Her average hours are from 8 to 6, with two hours for lunch. And when night comes she goes home with her mother, or some relative who has come to call for her, as she has been brought in the morning. She is a simple little thing and—oh—so *ingénueuse*! She is clever! She has what you call initiative. Where they work in such places they must be able to do more than just what they are told; they must be able to go ahead; they must be inspirational, and they are.

"But she is really most self-respecting. She works hard and, when the time comes, she marries, keeping very largely to her own class. She is not averse with the ambition to be a great lady.

cence in her acting of the part of the mismatched wife. Rudolf Krassek conducted the orchestra.

She wants only her sweet, simple little home and contentment. After all, is that not everything?

"She, of course, makes all her own clothes and she is very clean. She does not desire to appear well on on the outside and not to be just as well groomed underneath. She has a great abhorrence for all that is untidy and disheveled. She would be uncomfortable to wear a natty little frock and know that the lace of her chemisette was torn and frayed beneath.

"This girl makes an excellent wife, for the reason of her great thrift and her resourcefulness—what I spoke of before. I have even known them to take their husbands' trousers, rip the seams, turn the whole garment inside out and sew it up again in such a way that it is as good as when it came—new—from the tailor.

"The average working wage in Paris is \$1.20 per day for the man. That, you see, is not very much. Yet we do not see the lines of men out of work that you hear of in other places. There is, of course, the work to be had. But a great, great deal of this evidence of healthy economic condition is due to the woman, who never wastes anything and who is a marvel as a housewife.

"Gustave Charpentier, the composer who wrote 'Louise,' has made himself the friend of and done much for these working girls of Paris. Charpentier has formed a school for them, with classes in music—mainly solfège and choral—held at night and at rates which makes it possible for them to attend. They give concerts in the Salle du Trocadéro and have shown real talent and great appreciation."

of Mrs. Brahany, Mrs. Brockway, Mrs. Witman, Mrs. Wilbur, Mrs. Johnson, Miss Leckie, Mrs. Leech, Mrs. Reed and Mrs. Lippitt. Helen Myers and Mrs. Milton Clark were accompanists.

COLLEGES TO VIE IN SONG

Intercollegiate Contest Planned by Big Eastern Universities

An intercollegiate glee club contest of the musical organizations of the big Eastern colleges was planned in a meeting at the Harvard Club, New York, on January 17. Representatives were present from Harvard, Yale, Princeton, Cornell, Columbia, Pennsylvania and Dartmouth. May 9 was fixed as a tentative date for holding the contest in Carnegie Hall.

It is proposed to effect a permanent organization and to hold the contest annually. A cup will be presented to the winning club and the judges will be three choral conductors. Each organization will sing three songs, a classical selection, a humorous song and a college song. The winner will be picked on general musical qualities, technic, tone and diction. The profits will be divided equally among the competing clubs.

A. F. Pickernell, leader of the Harvard Glee Club, was elected president of the intercollegiate organization.

Schumann-Heink Recitals Postponed

Illness obliged Mme. Schumann-Heink to postpone the recital which she was to have given at Carnegie Hall, New York, on Tuesday last and also her Brooklyn recital on Thursday and engagements in the South. Mme. Schumann-Heink has been at her home in Caldwell, N. J. She expects to resume singing early in February.

Washington Benefit Recital

Some of the best talent in Washington, D. C., was heard in a recital given by Mrs. Charlotte G. Lippitt on January 15, the proceeds of which went for the relief of a crippled boy. Those who took part were: Mrs. Rayelle T. Welch, soprano; Mrs. William T. Reed, contralto; Elizabeth Leckie, mezzo-soprano; Julia Huggins and O. F. Comstock, pianists; Charles E. Myers, tenor; William Hauff, basso; a quartet composed of Messrs. Sillers, Barlett, Hicks and Moore and a woman's chorus made up



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RICCARDO MARTIN RETURNS TO METROPOLITAN IN FINE VOICE

American Tenor Makes His First Appearance of Season as "Pinkerton" in "Butterfly"—A Wonderful "Tristan," Performance with Fremstad, Ober and Urlus in Leading Roles and Toscanini Conducting—Popular Saturday Night Performances Begin

A PART from the première of Victor Herbert's "Madeleine," which will be found treated in detail in another part of the present issue, no operatic business of supreme importance was transacted at the Metropolitan Opera House during the past week. The outstanding features must be regarded as the first appearance of the season of the American tenor, Riccardo Martin, on Thursday afternoon of last week, and a marvelously beautiful performance of "Tristan und Isolde" that same evening. Mr. Martin's re-entry was effected in a special matinée of "Madama Butterfly."

Admirers of the American artist have regretted his absence thus far this Winter, and the welcome he received after the first act was most cordial. Mr. Martin's period of rest in Europe has done him much good. It is long since he has given a more delightful account of himself than he did as *Pinkerton* last week. His voice was inspiring in its freshness, warmth and smooth beauty of quality, his use of *mezza-voce* was a delight to the fastidious and his singing as a whole was distinguished by admirable continence, restraint and superlative artistic discretion. The love duo could not have been better, and Mr. Martin's share in the last act was also ideally sung. The entire performance was such as to stimulate rejoicing over the fact of the tenor's return.

Miss Farrar has been known to make her share of the first act more telling than she did on this occasion. But in the following acts she rose to her customary vocal and histrionic stature and gave an

impersonation of most poignant and telling effect. Mme. Fornia, as *Suzuki*, and Mr. Scotti, as the *Consul*, were up to their usual standards, while Mr. Polacco revealed the luxuriant colors of the score in a manner that could not have been improved upon.

A Memorable "Tristan"

Such disappointment as was occasioned at the Christmas Eve performance of "Tristan" through the illness of Mr. Urlus was more than amply atoned for on Thursday evening of last week when Wagner's tragedy was enacted for the second time. The representation as a whole was one of those that hold the imagination captive and that haunt the memory for days after. It had a few minor musical flaws, to be sure, but it would be absurdly hypercritical to lay insistence upon such details in the face of the wonderful publication of the innermost spirit of the masterwork.

Mr. Urlus sidestepped bodily misfortunes for once and gave a magnificent performance of what must be regarded as his best part, barring *Siegfried*. In the third act he rose to imposing heights and sang with passionate intensity, delivering the "love curse," in particular, with overwhelming effect. Mme. Fremstad's *Isolde*, especially in the first act, is above all praise. What queenly majesty, what grandeur, what passion, what breadth and sweep in the wondrous character study she has evolved! And how she improves it from year to year by the addition of significant details!

Mme. Ober's *Brangäne* seemed possessed of more individuality than had been the case a few weeks ago, and her singing was thrilling. The warning call

—which is the acme of all musical enchantment—was delivered perfectly in tune. Mr. Griswold was *King Mark* and gave his long speech with deep feeling, while Mr. Weil's *Kurwenal* was adequate.

Toscanini's Superb Reading

Mr. Toscanini's interpretation of the burning score emphasized anew his supremacy in this work, as contrasted with his unevenness in "Meistersinger." His reading is and remains one of the seven wonders of the musical world. Its variety, its feeling for color, its dramatic pulse are as amazing at the twentieth hearing as at the first.

"L'Amore dei Tre Re" was given its third hearing before a huge audience Wednesday evening of last week. The cast was in all respects the same as before, and, as before, the little wonder-work created a most profound impression. Miss Bori, though suffering severely from an ulcerated tooth, gave a peerless performance of her very best rôle.

The fourth performance this season of Richard Strauss's "Der Rosenkavalier" drew a very large audience on Friday evening. Mmes. Hempel and Ober repeated their personations of the *Feldmarschallin* and *Octavian*, again with excellent results. Anna Case was effective as *Sophie*, and Otto Goritz's *Baron Ochs* aroused much mirth in the second and third acts. The other parts were in the hands of those who sang them at the earlier performance, barring that of the *Italian Singer*. This rôle was entrusted to Paul Althouse, the young American tenor, who sang it with vocal opulence and brought out the mock-emotional nature of the part capitally. His performance added another success to his career at this institution.

That the opera is enjoyed by those who go to hear it was proved conclusively by the applause which followed the close of each of the three acts, numerous curtain-calls being accorded the principals. Mr. Hertz conducted with mastery and made the superb orchestral part fairly glow. The gorgeous climax at the close of the trio in Act III was overwhelming.

Popular-priced Saturday Performance

The resumption of popular-priced Saturday night performances is unquestionably a wise move. That there is an extensive demand for such representations was conclusively shown last Saturday, when the first of a series of ten performances was given. "Tannhäuser" was the opera and an audience of genuine music-lovers, who stayed to a man till the final curtain applauded it heartily. Mr. Urlus in the title rôle sang his farewell for the season and acquitted himself well. Mme. Destinn did *Elizabeth* with much vocal charm, Mme. Fremstad was an incomparable *Venus*, Mr. Weil was the *Wolfgram* and Mr. Griswold the *Landgrave*. It is worth of record that the inexplicable custom that has prevailed at the Metropolitan of reducing *Elizabeth's* Prayer to one-half its duration was not followed at this performance.

There have been very few lovelier performances of Humperdinck's delightful "Königskinder" at the Metropolitan than that of last Monday night. The audience was large, but it should have been larger. Geraldine Farrar's *Goose Girl* touches the heart unfailingly, and she sang her music on Monday with witching tone. Mr. Jörn emphasizes the boyish traits of the *King's Son* attractively, and Mr. Goritz's *Spielmann* is instinct with tenderness, poetry and broad humanity.

The one new feature of the production was the *Witch* of Margarete Ober—not one of her most notable impersonations, but still a thoroughly creditable performance. In action not so fearsome a *Witch* as might have been, she colored her tones in general appropriately to the character and sang like the fine artist she is.



George A. Chapman

George A. Chapman, operatic singer and composer, died on January 23 at the age of forty-three years at his residence, 605 West 111th street, New York. As a child he sang in the choirs of the St. Ignatius Heavenly Rest, St. John's and St. George's Episcopal Churches of this city. He entered business, but later

METROPOLITAN OPERA CALENDAR

WEDNESDAY Evening, January 28, Puccini's "Madama Butterfly"—Miss Farrar, Mme. Fornia; Messrs. Martin, Scotti. Conductor, Mr. Toscanini.

Thursday Afternoon, January 29, Wagner's "Rheingold" (first performance of the annual "Ring" Cycle)—Mmes. Fremstad, Ober, Alten, Sparkes, Curtis; Messrs. Jörn, Weil, Goritz, Braun, Witherspoon, Reiss. Conductor, Mr. Hertz.

Thursday Evening, January 29, Mousorgsky's "Boris Godounow"—Mmes. Ober, Braslau, Duchêne, Maubourg, Sparkes; Messrs. Jörn, Weil, Althouse, Rothier, De Segurola, Reiss. Conductor, Mr. Toscanini.

Friday Evening, January 30, Puccini's "La Bohème"—Mmes. Alda, Alteni; Messrs. Caruso, Gilly, Didur, Rothier. Conductor, Mr. Polacco.

Saturday Afternoon, January 31, Wagner's "Die Meistersinger"—Mmes. Gadske, Mattfeld; Messrs. Jörn, Weil, Goritz, Reiss, Braun. Conductor, Mr. Toscanini.

Saturday Evening, January 31, Mascagni's "Cavalleria Rusticana"—Mmes. Destinn, Duchêne; Messrs. Cristalli, Gilly. Followed by Leoncavallo's "Pagliacci"—Miss Bori; Messrs. Martin, Gilly. Conductor, Mr. Polacco.

Monday Evening, February 2, Puccini's "Tosca"—Miss Farrar; Messrs. Caruso, Scotti. Conductor, Mr. Toscanini.

Tuesday Evening, February 3, Massenet's "Don Quichotte" (first time in New York), by the Philadelphia-Chicago Opera Company—Miss Garden, Mmes. Warrum, Egner; Messrs. Marcoux, Dufrenoy, Warnery, Nicolay, Daddi. Conductor, Mr. Campanini.

Wednesday Evening, February 4, Puccini's "The Girl of the Golden West" (first performance this season)—Mmes. Destinn, Mattfeld; Messrs. Caruso, Amato, Gilly, Didur, De Segurola, Reiss, Pini-Corsi. Conductor, Mr. Polacco.

Thursday Afternoon, February 5, Wagner's "Die Walküre"—Mmes. Gadske, Fremstad, Ober; Messrs. Berger (who as "Siegfried" will make his début in America), Braun, Ruysdael. Conductor, Mr. Hertz.

Thursday Evening, Feb. 5, Victor Herbert's "Madeleine"—Mmes. Alda, Sparkes; Messrs. Althouse, De Segurola, Pini-Corsi. Conductor, Mr. Polacco. Followed by Donizetti's "Don Pasquale"—Miss Bori; Messrs. Cristalli, Scotti, Pini-Corsi, Bada. Conductor, Mr. Toscanini.

Friday Evening, February 6, Humperdinck's "Königskinder"—Miss Farrar, Mme. Robeson, Messrs. Jörn, Goritz, Reiss, Ruysdael. Conductor, Mr. Hertz.

Saturday Afternoon, February 7, Montemezzi's "L'Amore dei Tre Re"—Miss Bori; Messrs. Ferrari-Fontana, Amato, Didur. Conductor, Mr. Toscanini.

Saturday Evening, February 7, Verdi's "Aida"—Mmes. Gadske, Ober, Sparkes; Messrs. Martin, Gilly, Rothier. Conductor, Mr. Polacco.

joined the Henry W. Savage English Opera Company and sang many of the leading baritone rôles. For three years Mr. Chapman was with a comic opera company headed by De Wolf Hopper and at one time he was with the Tivoli Opera Company in San Francisco.

Richard Green

LONDON, Jan. 21.—Richard Green, baritone, who sang for twenty years in Gilbert and Sullivan operas at the Savoy Theater, and who also at one time sang in grand opera at Covent Garden with Melba and other famous singers, killed himself by throwing himself in front of an express train, according to a verdict returned by a Coroner's Jury to-day. Mr. Green had been despondent of late because he had been unable to obtain engagements. He had suffered financial reverses.

Arthur H. G. Barnes

Arthur H. G. Barnes, teacher, and for twenty years organist of St. Paul's Episcopal Church in Providence, R. I., died suddenly of heart disease on January 19 in that city.



Melanie KURT as Kundry in Parsifal

Which rôle she created in Berlin at the 1st performance in the Charlottenburg Operntheater on January 1st, 1914

Will be heard at the METROPOLITAN OPERA HOUSE OF NEW YORK Next Season

SOME OPINIONS OF THE PRESS

Berliner Zeitung.—"Mme. Kurt's Kundry was finished, eminent, wild, characteristic and surpassing in impersonation. She is not only the distinguished vocalist but also a very great and thrilling actress. In the same degree as her ghastly laugh numbs us, just as meekly and with equally touching humility on the other hand does she wash and anoint the feet of Parsifal."

(Berlin) B. Z. am Mittag.—"Melanie Kurt depicted in a stirring manner that heterogeneous being, a combination of the Grail messenger and thrall of Klingsor—Kundry. And vocally, she interpreted the rôle to perfection. Her soprano is of copious, exuberant beauty."

Oscar Bie, in the Berlin "Börsen Courier".—"Mme. Kurt was the central figure as Kundry. She imparted her whole knowledge, intelligence and temperament to this rôle, imbuing it with a youthful power seldom heard."

Max Marschall, in the Berlin "Vossische Zeitung".—"Through the greatness and passion of her vocal and dramatic expression Kundry presented a character so truly emblematic as to render detailed comment superfluous."

FIND NO SHOCK IN SCHÖNBERG QUARTET

Flonzaleys' New York Hearers
Impressed by Intellectual
Depth of the Work

Arnold Schönberg has not received in New York the consideration due him as the most violently debated musical figure of the hour. Reports of his eccentric fancies, of monstrous tonal concoctions having their basis in sheer insanity or a fanatic desire to recreate musical art from its very foundations and enforce a complete readjustment of human attitude toward it have made their way from Berlin, Vienna, London, Chicago and numerous other music centers. Yet the local public's working knowledge of Schönberg was until last Monday evening restricted to a set of early written and not very startling songs which Reinhold Werrenrath brought out at his recital a few months ago. On Monday the Flonzaley Quartet carried the process of initiation a step further by bringing forward for the first time here the Quartet in D Minor, which is in one movement, lasts fifty minutes or thereabouts, and had the distinction of being hissed and booed in Vienna and London.

There has been much ado over this work of late. Rumors of its unparalleled complexity were intensified when several weeks ago a private hearing was given at the Cort Theater before an invited audience of musicians, ostensibly to facilitate understanding of its formidable difficulties at the public premiere. Yet those who went to Aeolian Hall Monday night with grim anticipations were disappointed in the absence of all expected shock. The work never transcended intelligent comprehension. And at its close the audience applauded effusively, and its enthusiasm rang true. Much of its good will was intended for the four artists, who gave a marvelously finished and beautiful performance of the enormously exacting composition and who were called to the platform numberless times. But there was, on the other hand, no question of the profound impression exerted by the music itself.

The D Minor Quartet is a big work—big in outward dimensions, big in sincerity, big in intellectual grasp and in emotional utterance. That its idiom is in no wise cryptic nor its substance intangible is readily accounted for by the fact that it is the product of Schönberg's "second period"—before he had launched

out upon an unblazed trail seemingly tending to a renunciation of all accepted musical canons. He has here written with an iron mastery of design and relentless formal logic, with an intensity born of deep emotional conviction and a frequent and assured sense of musical beauty. Originality in the last analysis is less patent. His thematic matter, sometimes beautiful and always striking in itself, whispers of divers influences that shaped its origin. The opening theme is boldly Straussian in its conformation, and there are further suggestions of Strauss. One can without excessive difficulty detect a hint of Wagner, a suspicion of Brahms, a vague echo of César Franck.

The elements which militate most sensibly against a clear, immediate grasp of the work are its length and the elaborate polyphony of its tissue. Repeated hearing serves greatly to mitigate the strain occasioned by the tense concentration which the latter makes necessary. And it seems likely that the chances of popularity would be greatly heightened by introducing a short pause in the middle of the work—for its structure provides easy opportunity for that. The whole is fashioned along the lines of the modern symphonic poem. The traditional sonata divisions are freely incorporated into an organically unified whole. Indeed, the line of demarcation is drawn even more pronouncedly than in the symphonic poem of Liszt and Strauss. Schönberg has used his superb opening theme as a sort of *idée fixe*, recurring repeatedly though undergoing ample development. The overpowering peroration of the work is merely a broad augmentation of this motive, but its eloquence is gripping.

Of extraordinary dissonance there is none in this quartet. Yet during the early part, especially, the harmonies are merely the adventitious consequence of the simultaneous melodic progressions, for Schönberg frequently makes each instrument an independent melodic factor regardless of the rhythmic disparities of the themes. This process is naturally less effective than in the orchestra where divergent instrumental timbres facilitate aural grasp of several melodies enunciated at once. In a quartet the ear has difficulty in following different strands.

Quasi-orchestral color effects obtained by the use of harmonies, pizzicati, ponticello and other devices lend piquancy and charm to this score. Modulation is unfettered, but not lawless. And Schönberg provides amply for the element of contrast in its various aspects. The whole work is one which after one hearing one longs to hear again.

To the Flonzaleys's performance of it only one adjective can be applied—perfect. In addition to the Schönberg there were given in faultless style Mozart's Adagio and Fugue in C Minor and Beethoven's G Major Quartet, op. 18.

H. F. P.

Other comments on the Schönberg piece:

Nor is the music so fearsome in dissonance and harshness of harmony as some had been led to believe. The themes are not in themselves beautiful, but for the most

part dreary and inexpressive, and there is little light and warmth in their development. —Richard Aldrich in *The Times*.

I can see in this whole, overlengthy work nothing but the operation of clever intellect and I completely miss heart and soul. —Maurice Halpern in the *Staats-Zeitung*.

This music is directed at the intelligence. It is music of the head, and listening to it comprehendingly is an intellectual feat which only a musician can accomplish. The musician will find in it a mastery of form and of the technique of composition of the highest order. —W. J. Henderson in *The Sun*.

There were many moments of beauty, especially near the end, but they were fleeting, and before they had fulfilled their promise they had given way to dissonance again. —Edward Ziegler in *The Herald*.

Perhaps no other writer of chamber music except Schubert and Grieg has lavished such an orchestral wealth and richness of tints on

a work as he has. —H. T. Finck in *Evening Post*.

They (the Flonzaleys) ventured last night to take a houseful of regular patrons and amateurs at Aeolian Hall around the clock with Schönberg. Past the half-hour mark all was still going well. At forty-five minutes, a young person in pink and furs in the front row got up and dashed for the door like a poor sailor in a heavy sea. The crowd was seized with coughing, but it clapped for sheer relief of nervous tension when Schönberg landed on a plain major chord at last, after fifty-two minutes trying. —W. B. Chase in *The Evening Sun*.

The widow of Edvard Grieg has been in Berlin supervising rehearsals of the Grieg music to be used in the first production at the Berlin Royal Theater of Ibsen's "Peer Gynt."

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Marcella Craft

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whose *Salome* has become a conspicuous
figure in the operatic circles of Europe

Press Comments:

"Reporting upon Marcella Craft's 'Salome,' performed by her as a member of the Royal Munich Opera-house, a critic, Alexander Benschke, writes: 'Fraulein Craft is one of the few artistes who work with the mind. In *Salome*, the manner in which she progresses, step by step, from artless curiosity to raving perversity of feelings, followed by the sudden fall, affects us with the force of terrible, awful, thrilling reality.'"

"Miss Craft plays the part as a child ripe before her time in whom a woman's instinct and feelings have been awakened long before her years. The child is only semi-conscious of what she does and instinctively follows her nature. Her feelings do not arise from cunning nor from viciously sensual conscious, desire or lust."

"Miss Craft's conception of the part rather approaches the sphere of Aubrey Beardsley's romance. Thomas Theodor Heine, the only living man who has inhaled a breath of the spirit of the great Englishman (+ 1898), would find a splendid model in Marcella Craft, if ever he felt inspired to illustrate *Salome*, in his way, with a slight tendency to parodistic effect."

Recent guest appearances at the Municipal Opera of Kiel and the Royal Opera of Berlin

WOULD ITALY ADOPT SONG RECITALS?

Gina Ciaparelli-Viafora, Enthusiastic Recitalist, Speculates on Possibilities of a Public's Being Created for This Form of Music in Country of Opera Goers—Portrait Gallery of Soprano's Studio as Stimulus to Operatic Recollections

"It would be interesting to introduce the song recital to my countrymen in Italy. Would they adopt it as a musical institution? I wonder. At any rate, the experiment would be interesting." Such was the line of thought suggested by Gina Ciaparelli-Viafora, the former Metropolitan Opera soprano, during a noonday chat in her studio the other day. Although Mme. Viafora came to America as an operatic exponent, she has become so imbued with our musical customs and those of the countries which send us recital artists that she is an enthusiastic recitalist herself. In fact, when this singer appears at Aeolian Hall on the evening of February 5, it will be her fifth annual recital in New York.

While Mme. Viafora has become a staunch lover of America, she admitted that she should like "some time to try this experiment. To be sure," she added, "Bonci has appeared in recital in Italy (this was after he had sung in America), but his example has not been followed. Instead of the recital program, as you know it in America, Italians are accustomed to miscellaneous concerts, with a lot of operatic numbers, such as is not *au fait* in recitals over here. Besides they are used to opera—each city has its opera house—and even in concerts they are not used to hearing a program by just one artist. So, you see, one would have to educate a new public.

Would Create New Song Composers

"Such a campaign might have the effect of calling forth a new set of song composers in Italy. You know, of course, our composers of songs such as Tosti and Denza. Our Italian songs are generally passionate and sentimental. Do our opera composers write many songs? No,

and one does not find many songs by Wagner, either. The composer of opera saves most of his creative energy for these works, and does not have time for many songs. But the popularity of song recitals in Italy would mean a call for more native song compositions.

"One operatic composer who has writ-

Mishkin
Photo



Gina Ciaparelli-Viafora and Christmas Card from Former Pupil, Sumiko, Showing the Tokyo Theater in which This "Melba of Japan" Has Been Singing

ten a number of effective songs is Riccardo Zandonai. I'm to do his 'Coucher de Soleil à Kerazur' for the first time at my recital. He dedicated it to Tarquinia Tarquini, who created his *Conchita*. I'm also to introduce two songs by an American woman that are dedicated to me—'When I Am Dead' and 'Lullaby,' by A. Tobey. Another number of interest, I believe, will be 'Lungi da me' by the conductor, Mancinelli."

Mme. Viafora referred enthusiastically to the new Metropolitan Opera success, "L'Amore dei tre Re," and told incidents about the two authors of the work, whom she had known in Italy—the librettist, Sem Benelli, the première of whose drama, "La Cena delle Beffe," she had witnessed, as well as Montemezzi's Sardinian opera, "Giovanni Gallurese."

In her recollections of these and many other musical personages whom she has known in her operatic career, Mme. Viafora must indeed be an inspiration to her many pupils, who, at present, are exclusively Americans. The very walls of her downtown studio are inspiring, laden as they are with photographs bearing appreciative greetings to the singer from such composers as Mascagni, Leoncavallo and Puccini, and from many of the singers, from Tamagno down through Caruso and so on. Then there are such pictures as those of Mme. Viafora at her début in Rome as *Micaela* in "Carmen."

Début at Four Hours' Notice

"I was only seventeen," she recalled, "and was still a student in the conservatory in Rome, when I was summoned in a hurry at four in the afternoon to take the place that evening of the soprano at the Costanzi, who was ill. Gemma Bellincioni was the *Carmen*. I remember that she came into my dressing room to see the new soprano and to give her some advice. Innocent that I was, I supposed that, being all costumed, I was ready to go right on. At the sight of me, Bellincioni threw up her hands.

'Where is your make-up?' she cried, 'you look like a dead person.' Picking up a rabbit's foot, she daubed me with rouge until I looked all right and then she said, 'Go on, child, and do your best.' Well, although I hadn't finished my studies, I was engaged for *Micaela* all that season."

Another portrait of interest in this collection is that of Mme. Viafora's former pupil, Sumiko, called the "Melba of Japan," part of whose Christmas card to her teacher is here reproduced. Sumiko also sent Mme. Viafora an appreciative article concerning the latter in the *Japan Musical World*, along with a translation in English supplied by the Japanese singer's husband, B. S. Takaori. In this tribute, Mme. Viafora's personality is described as follows:

"We couldn't escape from our fresh

PARLOW AND BACHAUS IN JOINT COAST FAREWELL

Violinist and Pianist Strengthen Their San Francisco Following—Three Clubs Give Programs

SAN FRANCISCO, CAL., Jan. 21.—Kathleen Parlow and Wilhelm Bachaus, who had both been heard in separate recitals, were induced to appear in a joint recital on Saturday afternoon, and a better program is rarely heard. This was a farewell appearance for both artists, and the clientèle which they have established in San Francisco was greatly strengthened at this concert.

The canceling of Paderewski's engagements in San Francisco and Oakland has caused disappointment, but Manager Greenbaum had another attraction on hand and Pavlowa with her wonderful troupe of dancers, with the best of symphonic music, is dancing to full houses every night this week at the Valencia Theater.

Yvonne de Tréville, the coloratura soprano, with her able accompanist, Mrs. Edith Bowyer Whiffen, was a visitor to the MUSICAL AMERICA office in her short stay in San Francisco on the way to Honolulu, where she is booked for two concerts. Miss de Tréville will return from Honolulu on February 12 and will immediately fill her California dates which have been so increased that she will have two weeks added to her tour.

During the past week local music clubs were much in evidence. The Douillet Music Club met on Sunday afternoon, when the life and works of Edvard Grieg were given an exposition. Thomas Vincent Cator gave an interesting review of the life of Grieg in relation to his music. Pierre Douillet, the founder of the Douillet Conservatory, was heard in several piano works of this composer. The Mansfeldt Club and the California Conservatory Club also presented programs.

Laurence Strauss, tenor, who has recently returned to this city from Paris, presented a song recital for the Century Club on Wednesday afternoon. His program comprised groups of French, German and English folk-songs and proved a rare treat.

FREDERIC VINCENT.

Ensemble work of a high order distinguished the playing of Mr. and Mrs. Ludwig Wrangell, violinists, and Rose Phillips, pianist, at the recent faculty concert of the Wrangell School of Music, Milwaukee. Mme. Anna Janzer, soprano, was the vocal soloist.

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memory of that time when Mme. G. C. Viafora and Mr. Caruso upset Metropolitan O. H. with great success few years ago. She was born in Italy. We know quite well about Italians, their food, manner and so many things is just same with ours; specially their spirit. Madame's looking and manner is most typical type of her nation."

"When Sumiko was in America," related Mme. Viafora, "Miss Farrar asked me to send the girl to her so that Sumiko might see if Miss Farrar's *Madama Butterfly* costume was correct. How did the Japanese girl like this Japanese opera? She said she was amused by some incorrect details in the *mise-en-scène*, but that many of the melodies were real Japanese. When she came back from hearing that other Japanese opera, Mascagni's 'Iris,' she was laughing. 'One man in that opera look very funny,' she said. 'What was the matter with him?' I asked. 'He wearing woman's costume,' answered Sumiko." K. S. C.

ARION SOCIETY TO MOVE

Announces at Sixtieth Anniversary Dinner that it Needs Larger Quarters

The Arion Society of New York was sixty years old on January 24 and celebrated the occasion with a banquet in the clubhouse at Fifty-ninth street and Park avenue. The society, which was founded by thirteen Germans to preserve the songs of the Fatherland and to spread the love of German music in their adopted land, has decided to give up its present clubhouse and to erect a larger building in one of the fashionable sections of the city. The present clubhouse was built in 1886 at a cost of about \$200,000.

One of the speakers at the banquet last Saturday was the German Ambassador, Count von Bernstorff. Dr. Emanuel Baruch was toastmaster.

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"Musical America's" Correspondent in Berlin on Student-Life Pitfalls

Sudden Emancipation of the Young American Girl in Europe, After Close Supervision at Home, a Cause of Much Danger—Let the United States Establish Its Own Opera Houses in Smaller Cities He Suggests as Remedy

European Bureau of Musical America,
Neue Winterfeldstrasse 30,
Berlin, January 15, 1914.

THE issue taken up by Mr. Freund, my chief, regarding the unfavorable conditions existing in Europe for the young American woman and especially the recent interview with Alma Gluck with the relative statements contained therein, have had something of the effect of an exploding bomb over here.

Music teachers, singers and, in several instances, foreign correspondents for American dailies have risen up in arms. It appears that the pastor of the American Church in Berlin has also touched upon this subject in one of his recent sermons. Now, as so many persons, whose knowledge of existing European conditions has only been gained from brief transitory sojourns in one or more parts of Europe have expressed themselves pro and con, it may be opportune for an American, who for over twelve years has been a resident in the principal cities of Europe, also to voice his opinion. The justice of Mr. Freund's contention that we in America should give our talented countrymen and women a better chance to gain public recognition is not to be questioned, any more than the argument that it were about time for us to cease with the ridiculous hero-worship for everything foreign.

The statement that a trip and a course of studies abroad is involved with certain dangerous temptations for our young women is also undeniable. But—it appears extraordinary that no one has ever seemed to consider this feature—not Europe as such is to blame for these dangers to the morals of our young girls. The fact of a young girl being suddenly liberated from all family influence, being transplanted into an atmosphere alien to everything she has ever been accustomed to, makes Europe dangerous to an American girl, just as much, I should venture to say, as America might prove dangerous for a German, French or an English girl when taken from her family and accustomed circles and transplanted to America, there to make a career for herself.

European Standards Differ

Frequently also, the American girl herself—when viewed from a European standpoint—is not entirely without blame when she is beset with temptations. If parents, relatives and the young girls themselves would only stop to consider that while it is perfectly safe for a young woman in America to be emancipated and imbued with that beautiful spirit of democracy so characteristic of us, the same does not hold good by any manner of means for Europe. The free and easy manner, so frequently manifesting a lack of that reserve that here is requisite for a woman, is all too readily misconstrued as being an advance to the male sex. The subsequent treatment and ensuing relationship into which the young women then drift almost imperceptibly may be imagined. How often other American expatriates and myself have regretted the hyper-democratic behavior of our American girls in Paris, Milan, London, Berlin and elsewhere! Is it then so necessary to enter into lengthy conversations with waiters and chauffeurs? Don't you see the difference in the treatment you are receiving when compared to the respectful attentiveness that is shown the European woman of standing and culture of course, looking neither to the right nor left? Time and again, American business men have expressed their surprise to me that so many people at home should allow their young women to come to Europe alone and unprotected for art's sake, when these maidens—and frequently young married women—were in no way prepared to travel the world alone.

These are the conditions that make a foreign residence for more or less immature young girls seem unadvisable—not the immorality that exists in Europe. May I be permitted a frank question, which I beg you to answer just as frankly: Are the United States of America morally, then, so superior to other countries with a culture of centuries, that we can afford to censure that which peradventure is not American? Are you, my dear readers, quite con-

vinced that the theatrical and professional art life in America offers no seductions? You had better make inquiries along Broadway between Fourteenth and Forty-second streets if you think so.

A word to Alma Gluck's statements relative to the pension life. I have only to say that if Miss Gluck has noted the state of affairs as cited by her, she has been most unfortunate, for it certainly represents the exception to the rule—an exception that might be met with anywhere—even in America.

Unfortunately, however, the idea of keeping our young girls striving for the career as an artist at home must be considered more or less of a Utopia for the present. For where is the future young opera singer to acquire the so necessary stage routine, as long as we in America wilfully refuse to establish municipal grand opera houses in our various cities.

A Remedy Offered

Let us have a municipal opera house in every city over 100,000 inhabitants, alternating nightly in its productions, and you will soon find that not only will the proportion of emigration of music students to Europe decrease markedly, but even Europeans will then come to America, not only for the American dollar, but also to gain a riper experience. In conclusion, it must be said that not every music student comes to Europe because he or she expects to acquire something over here in which America might be lacking. The graduate from a medical college in America does not come to Europe because he has been taught that we in America are deficient in the science of medicine and that he may acquire certain knowledge over here not to be had in America. No, far from it! The reason he comes is that he desires to broaden his views of life, of conditions and men. And the same thing applies to the many musicians who have completed their course of study in America and who come to Europe for a post-graduate course as it were.

O. P. JACOB.

JACOBS QUARTET CONCERT

Introduces Sammartini's "Quartetto Sinfonico" to America

Sammartini's "Quartetto Sinfonico" (17th century) was the antique "novelty" on the program of the Max Jacobs Quartet at the second subscription concert of the fifth season given in Carnegie Lyceum, New York, on January 25. The work is quaint and pleasing and was kindly received by the audience. This was its first American performance.

The other numbers were Beethoven's Quartet, op. 59, No. 3; Schumann's Quintet, for Piano and Strings, op. 44, and two movements by Ippolitoff-Ivanow, an "Intermezzo" and a "Humoresque Scherzando." The melodious Schumann number was interpreted in a masterful fashion and received by far the greatest volume of applause. Earle La Ross, pianist, was the assisting artist, and showed a fine sense of ensemble. Mr. La Ross's good work was the signal for long applause.

Fine musicianship marked the work of the quartet, which is composed of Max Jacobs, first violin; Hans Meyer, second violin; William Eastes, viola, and James Liebling, cello, and liberal applause from an audience that almost filled the hall was its reward.

VILLANI FOR HAVANA

Popular Soprano to Sing Leading Roles in Payret Spring Season

Luisa Villani, the popular soprano of the National Opera Company of Canada, finishes her Canadian season with a week of performances in Quebec.

She will later join the opera at Havana in the Teatro Payret, where she is to sing the leading soprano rôles in "Tosca," "Bohème," "Cavalleria Rusticana," Massenet's "Manon," "Andrea Chenier," "Adriana Lecouvreur," "Amico Fritz," "Faust" and "Mefistofele." The Havana season will open on April 15 and will continue until May 20.

An illustration of the brilliantly successful manner in which

Miss Maude Klotz

The **Great Young American Soprano** fills her engagements is clearly shown in the unanimous praise accorded to her by the Buffalo newspapers when she appeared recently in that city as soloist with the **Guido Chorus**.

Letter from Mr. Seth Clark, the Guido's eminent conductor, to G. Dexter Richardson, former manager of Miss Klotz:

371 Delaware Ave.,
Buffalo, Dec. 9th, 1913.

My dear Mr. Richardson:

I want to tell you that Miss Maude Klotz was a great success with the Guido Chorus at our recent concert. She did some beautiful work.

With her charming voice and most attractive stage presence she undoubtedly has a splendid career before her.

Yours sincerely,
SETH CLARK.



Buffalo Notices of Maude Klotz

Buffalo Courier, December 5th, 1913.

MAUDE KLOTZ DELIGHTS AUDIENCE IN ELMWOOD MUSIC HALL.

"The occasion served to introduce an artist new to Buffalo, Maude Klotz, a charming lyric soprano, who took her audience by storm. Although in the first flush of her youth, she is a singer who commands respect as well as admiration for the artistic quality of her work.

"Nature has endowed her with every qualification for a successful career on the concert stage. Her voice is beautiful, pure and crystal clear, and she uses it with the musical intelligence that comes from the best of training as well as deep study. Not the least valuable of her assets is her attractive personality and the thing we call charm."

Buffalo Times, December 5th, 1913.

MAUDE KLOTZ, SOPRANO SOLOIST, SCORES A GREAT TRIUMPH.

"Like a lone star glittering in the dark expanse of the nightly firmament was the clear, bright voice of Miss Klotz against the somber and subdued background of the choral tone in Gelbke's 'Jubilate, Amen.' Miss Klotz by her first appearance in this city created a most favorable impression. Her voice is well schooled, of resonant timber and is guided by good judgment."

Buffalo Commercial, December 5th, 1913.

"This was the first appearance in Buffalo of the charming singer, and she won her audience immediately. She is gifted with a charming personality, fine stage presence and a voice that is rich and sweet. Her opening songs, Koemmenich's 'Madchenglück', 'Bergere Legere,' Wekerlin; and 'Chanson Indoue,' Rimsky-Korsakow gave her ample opportunity to display her different styles, and her fine voice made an immediate appeal. 'One Fine Day,' from 'Madam Butterfly,' and a group of songs by Russell, Chadwick and Homer were the singer's other numbers, and in all of these she was delightful."

Buffalo Evening News, December 5th, 1913

"The singer is the possessor of a voice of fine quality, good range, with considerable power of expression. A delightful effect was given in the Gelbke chorus by the incidental solo sung by Miss Klotz in combination with the men's voices. The singer was warmly applauded after her program numbers, especially the unique and beautiful 'Chanson Indoue' by Rimsky-Korsakow, which is full of an incomparable charm."

Buffalo Express, December 5th, 1913.

"She has a voice of purity and sweetness. Her scale is even and the tones are always effortless and unforced. She has, besides, considerable temperament and power to color the voice. In her favor also is a charming and graceful presence."

Buffalo Enquirer, December 5th, 1913

"Miss Maude Klotz, a charming lyric soprano, was soloist, and she took her audience by storm. She has a voice of much purity, sweetness and carrying quality."

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Joy the Keynote of Philharmonic's Concert; Kitty Cheatham the Soloist

Special Program Arranged for the Young People Arouses Intense Interest—Henry Gilbert's Overture has a Second Hearing

NEITHER a downpour of rain nor the première of an opera by an American composer at the Metropolitan had any effect on those who were planning to hear the "Young People's Concert" of the New York Philharmonic Society, with Kitty Cheatham as soloist on Saturday afternoon, January 24.

One of the largest audiences of the season found its way to Carnegie Hall and greeted Josef Stransky with spontaneous applause when he appeared on the platform at 2.30 o'clock to lead his men in Henry F. Gilbert's "A Comedy Overture on Negro Themes." This was the second hearing Mr. Stransky has given this splendid American work this season and it was again enjoyed. It was appropriate, too, in that it came in the part of the program in which Miss Cheatham gave her negro songs and stories.

Miss Cheatham was at her best on this occasion. Rarely if ever has her exquisite art given more joy to her hearers. The unaccompanied "Swing Low, Sweet Chariot," and "Sat'dy Night," and Henry T. Burleigh's harmonizations of "I'm Gwine to Alabamy" and "I'm Seekin' fo' a City, Hallelujah," found immediate response. And what could be more delightful than the manner in which the noted *diseuse* tells the story of the tar-baby by Joel Chandler Harris? She spoke with reverence of the work of this American author, whose "Uncle Remus Stories" have won him fame all over the world.

Throughout the auditorium were young folks, and to them Miss Cheatham told the story of Haydn's "Surprise" Symphony, of Mendelssohn's "Midsummer Night's Dream" music, her remarks being followed by Mr. Stransky's performing of the *Andante* of the former work and the *Scherzo* of the latter. With the two sets of "Mother Goose Nursery Rhymes," music by Elizabeth Coolidge and Edmond Rickett, respectively, another success was achieved. Assisted at the piano by her able accompanist, Flora MacDonald, Miss Cheatham had her young friends in the audience laughing, "Ding Dong Bell" and "Solomon Grundy" being singled out for especial approval. After the nonsense rhyme of Edward Lear, "The Owl and the Pussy Cat," with music by George Ingham, Miss Cheatham was so ardently applauded



Kitty Cheatham, Who Appeared as Soloist with the Philharmonic Orchestra on Saturday

that she added the ever welcome "Lady of Niger."

But another treat was in store for the young people in the performance of Tchaikovsky's "Nutcracker" Suite. Miss Cheatham and Walter Pritchard Eaton have made the adaptation, which she uses, from the original Hoffmann fairy tale, and the adventures of Marie and Prince Nutcracker prefaced the orchestra's playing of the various movements.

Miss Cheatham won a complete success in this as in her other offerings. Nothing could be more ideal for a young people's program than the kind of entertainment which she affords. It is at once joyous, educational, uplifting and unique, and the audience which listened to it last week made evident by its applause that it enjoyed every bit of it.

The orchestra, under Mr. Stransky's inspiring baton, played its share of the program in a truly distinguished manner.

A. W. K.

NOTED TRIO AND GOGORZA STIR BALTIMORE THRONGS

Ysaye, Gerardy and Godowsky Reveal Their Art—Baritone Gives Fine Program at Peabody

BALTIMORE, MD., Jan. 23.—The trio of eminent artists, Eugen Ysaye, Jean Gerardy and Leopold Godowsky, who appeared at the Lyric last night in a recital for the benefit of Vacation Lodge, were heard by a large and fashionable audience. The superb art which Gerardy displayed in the Boellmann "Variations Symphonique" and the Suite in D of Bach was wonderfully convincing. Godowsky gave an exposition of the most fluent pianism in the Ballade in G Minor, Nocturne in G, the G Flat Waltz of Chopin and the "Spinning Song" of Mendelssohn.

The spell which Ysaye weaves upon the listener was again in strong evidence in the aria of Handel, the "Havaneise" of

Saint-Saëns and the Wagner-Wilhelmj "Prize-Song." With the B Flat Trio of Beethoven and the Saint-Saëns F Major Trio the artists displayed their ensemble powers.

After the concert the artists, along with R. E. Johnston, their manager, and the accompanist, Camille Decreus, were the guests of honor at the Florestan Club.

Emilio de Gogorza, baritone, to-day fulfilled a postponed engagement at the Peabody Conservatory before a crowd of eager listeners. His program was of a diversified nature, consisting of a classic group of Italian and French arias, the most interesting of which was a dramatic excerpt from Gluck's "Iphigénie en Tauride," some German songs, three very interesting French songs by Fauré and Debussy, three characteristically conceived Spanish songs of Granados and Alvarez, and a group of songs in English. Of these numbers the "Invictus" of Bruno Huhn deserves a word of commendation not alone for the composition

itself, but for the effective interpretation which was given. Homer's "Uncle Rome," vocally considered, was given a fine delivery. All told Mr. Gogorza gave a most satisfying recital and the audience showed its appreciation with emphatic recalls and demands for encores.

F. C. B.

SLEZAK'S CHICAGO RECITAL

Tenor's Group of Bohemian Songs Proves Especially Interesting

CHICAGO, Jan. 26.—One of our favorite visiting artists is Leo Slezak, the Bohemian tenor, who gave his annual song recital at the Studebaker Theater yesterday afternoon. The feature of his program was the group of Bohemian songs by Novotny, Dvorak and Smetana.

Mr. Slezak made his usual impression not only with the songs mentioned, but also with operatic arias by Weber and Mozart, with classic songs by Brahms, Weingartner and Richard Strauss, and American songs by Spross and Homer. Though accustomed to the broader styles of the operatic stage, Mr. Slezak nevertheless understands the intimate art of the song-recital and *lieder* singing. Especially pleasing was his rendition of "Waters Run and Waters Go," by No-

votny. He has a very clear diction, even in his English.

Florence McMillan played the many difficult accompaniments very well.

M. R.

EARNS CHICAGO'S APPLAUSE

Myrtle Elvyn Plays Brilliantly Before Home Audience

CHICAGO, Jan. 26.—Myrtle Elvyn, the Chicago pianist, gave an interesting recital at Orchestra Hall last Thursday evening. Her program contained the Gluck-Saint-Saëns Caprice from "Alceste," the Beethoven Sonata, op. 57, the Schumann Carnival, op. 9, and a number of small pieces of Chopin, Cyril Scott and Liszt.

Miss Elvyn is counted among America's most gifted pianists. Her technic is well nigh perfection itself, and in brilliance of performance she ranks among the foremost. Her interpretation of the Gluck-Saint-Saëns piece, of the Chopin Bacarolle and the four Preludes, and of the Strauss-Godowsky "Fledermaus" Paraphrase was particularly brilliant. The Beethoven Sonata was given with depth of musical insight and understanding.

M. R.

STOKOWSKI MAKES NEW YORK DEBUT

Philadelphia Orchestra Plays Superbly in Strong Program—Alma Gluck Soloist

The Philadelphia Symphony Orchestra, Leopold Stokowski conductor, with Alma Gluck as soloist, appeared in New York, at Carnegie Hall on Wednesday afternoon, January 21, in a concert for the benefit of the Sisters of the Assumption. It was the orchestra's first visit to New York under its present conductor. The program consisted of the overture to Mozart's "Le Nozze di Figaro," Brahms' Symphony No. 1 in C Minor, and Strauss's "Death and Transfiguration," for orchestra, and Mozart's *Biandina's* aria from "Seraglio" and the "Depuis le Jour" from Charpentier's "Louise," for the soloist.

There is no dearth of good orchestral concerts in New York and the only excuse for an invasion by an orchestra of another city is sheer merit. Such invasions have not often in the past been so successful as to encourage further visits, but the success of Mr. Stokowski and his band evoked a genuine desire to hear them again.

In the measure, the success of Mr. Stokowski was the success of the orchestra and when his work is commented upon there is little else to be said. The orchestra is a good one, elastic, responsive and of good tonal quality. There are some fine individual members, such as Thaddeus Rich, the concertmaster, and again others who could be improved upon; but all orchestras are so constituted.

Mr. Stokowski, since his first ventures in America, has grown tremendously in artistic stature. He is a splendid conductor both musically and practically. His musicianship was well shown in his reading of the Brahms. This symphony, one of the most rigorous tests a conductor may have, was performed with a clarity of outline, a pointing out of its

finer points, and a breadth that made the rendition a keen pleasure to the auditors, professionals and laymen alike. The Strauss composition was given with a bigness of conception and a power which were a fine indication of the methods and ideals of the conductor.

Practically, Mr. Stokowski is a well-equipped conductor. His attitude on the stage is devoid of mannerisms, his attention is concentrated on his work. His directions to his orchestra are clear and concise and the results are equally clear. Those who have heard the orchestra before under his direction can trace the manifold improvements due to his rehearsing and his methods. Mr. Stokowski is fortunate in having a good orchestra, a good equipment for his work and freedom to develop his own ideals. His New York debut was an unqualified success.

Mme. Gluck, as always, won the enthusiastic plaudits of her many admirers. Her Mozart aria was beautifully sung and brought her numerous recalls. Her "Louise" aria was sung as it is seldom done in New York. Her voice has a sheer beauty which makes her singing a joy even when she does not do her best work, but her hearers certainly had no reason to complain of her singing on this occasion, for both voice and art were present.

A. L. J.

Comments of other New York critics on the Philadelphia Orchestra:

The orchestra has improved in quality, both in personnel and in its performance under Mr. Stokowski, and both the organization and its director made a favorable impression upon their listeners yesterday afternoon.—Mr. Aldrich in *The Times*.

The strings are tonally good and well disciplined, the woodwind choir is for the most part of the first rank, while the brasses please by their full warm tone.—Mr. Halperin in the *Staats-Zeitung*.

Mr. Stokowski's demeanor was dignified and modest, his attitude toward his orchestra that of a firm disciplinarian, and his method of conducting very elastic. He does not devote much attention to the scholastic manner of beating time, but employs a very delineative set of baton movements, which have real significance. These, however, are matters of no great import. The question is whether he gets results, and it can be answered that he does.—Mr. Henderson in *The Sun*.

Mr. Stokowski revealed sterling qualities as a leader. His sense of rhythm is excellent, his technical facility unusual in one whose experience ranges only over a few years, and his grip on the orchestra complete.—Mr. Smith in *The Press*.

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Constantino, the Spanish tenor, will make his only appearance in concert in Boston, at the Opera House, on Sunday evening, February 1.

Vera Poppe, the South African violoncellist, with Marion B. Wood, of Chicago, as accompanist, has recently been filling recital engagements in the South.

The first Boston song recital by Mme. Lillian Wieseke, lyric soprano, will be given in Steinert Hall, Monday afternoon, February 2, with Conraad V. Bos at the piano.

The Schenuit School of Music, of Racine, Wis., has been opened by Harry P. Schenuit, of Milwaukee, in connection with the Schenuit Conservatory of Music of Milwaukee.

Dean Charles S. Skilton, of the University of Kansas, gave organ recitals in Vassar College and in the Central Presbyterian Church of Montclair, N. J., during his Christmas vacation.

Elsie Rosalind Miller, organist, assisted by J. Lewis Wilbourn, baritone, gave a recital on the recently installed two-manual organ in St. Thomas's Church, Baltimore, on January 23.

The University of Kansas Glee Club, directed by C. Edward Hubach, has recently finished its annual tour of that state. The Girls Glee Club has also been heard several times in Lawrence, Kan.

Arthur Foote, the eminent Boston composer, gave a pianoforte recital of his own composition, at the Chickering Warerooms, Boston, on January 27. Bessie Bell Collier, the talented violinist, assisted.

William C. Carl, organist; Mrs. D. D. Ayer, soprano; Edmund A. Jahn, basso, and Christiaan Kriens, violinist, were the artists who performed at the second of the series of free concerts given at the Park Avenue Church, New York.

The Women's Club of Lynn, Mass., was entertained on Tuesday evening, January 20, by a dramatic recital of "Samson and Delilah," presented by Maude Sheerer, assisted by Helen Allen Hunt, the mezzo-contralto, of Boston.

Ethel Ganz, a pupil of Max Friedman, was presented on January 21 at Memorial Hall, Brooklyn. The pianist played works of Liszt, Chopin, Moszkowski, Bach and Weber, displaying much technical skill. She was assisted by Herman De Poris, tenor.

George Rosenblum, Annette Waxman and Hattie Glander, pupils of Maurice Rosenfeld of Chicago, gave the piano numbers at the last weekly recital under the auspices of the Chicago Musical College at the Ziegfeld Theater and all proved to be talented and well taught.

The Apollo Concert Ensemble, composed of thirteen local young musicians of Sheboygan, Wis., which recently appeared in a pleasing concert, has engaged as director Christian Bach, of Milwaukee, one of the best known orchestra leaders in Wisconsin.

In an elaborate musical program presented recently at a special Mass in the Sacred Heart Church, Boston, on occasion of the silver jubilee of this North End Parish, Elvira Leveroni, prima donna contralto of the Boston Opera Company, sang the "Ave Maria."

The girls' department of the Woman's Club of Upper Montclair gave a delightful musical program recently under the chairmanship of Elizabeth Harris, assisted by Edna Harris, reader; Rosemary Moore, harpist; Virginia Moore, violinist, and Charlotte Graham, pianist and accompanist.

The Embler Glee Club gave its first concert at the Chateau du Parc, Brooklyn, N. Y., on January 21. The assisting artists were Ruby Gerard, Dr. Laet,

violinist; Frederick Wheeler, baritone, and Ethel May Bennett, pianist. The director of the club is Grace Couch Embler.

Alice Gentle, who was to be one of the leading prima donnas of the Hammerstein opera season, has been engaged for the leading role in "Moselle," the new musical comedy which Harry Everall will produce shortly. Jefferson De Angelis will have the principal comedy rôle.

The Laurier Musical Club, of Brooklyn, held its third meeting of the season at the home of Sophie Stelling on January 20. The program was devoted to operatic music, in which participated A. J. Bellenoit, Rowlee McElvery, Harriett Villetta Brown, Emma Williams and Harry Hawe Whittaker.

An interesting concert was given in the Bamberger Auditorium, Newark, N. J., on January 20, under the direction of Messrs. Rusby and Scherff. The able soloists were Joseph Goldberg, violin; Annie Roth, soprano, and William Simmons, the popular baritone, accompanied by Emily Pierson.

Frederic C. Freemantel, singer and teacher, has opened a studio in St. Paul. He has just returned there from an engagement in Winnipeg, where he sang with the Winnipeg Oratorio Society in a production of "The Messiah." Mrs. Freemantel, accompanist, will be associated with her husband in his studio and concert work.

Mrs. Richard P. Worrall was hostess January 24 at the Plaza, New York, at a large musicale in which the artists were Edna Dunham, soprano; Mrs. Marion L. Alexander, dramatic reader; Mrs. Kate Rooney, contralto; Royal Dadmun, baritone; Salvatore Giordano, tenor, and William Durieux, 'cellist.

Music patrons of Milwaukee whose recollections go back to the days when Ellery's Band used to fill the old Exposition building are interested in a plan on foot to bring the bandmaster back and establish him in the Auditorium. The band will be augmented, it is said, and will be re-christened Ellery's Milwaukee Band.

The Green Bay, Wis., Music Club was greeted by two capacity audiences when it appeared for its first concerts. Under the direction of Alexander Enna the chorus of seventy voices has been formed and an orchestra of forty pieces organized. Mrs. E. M. Olds, Winifred Webbe, Walter Larsen and Mrs. Louise Larsen were able participants.

The choir of First English Lutheran Church of Baltimore, under the direction of William G. Horn, gave a recital at the church on January 25, singing numbers from celebrated oratorios. The soloists were Catherine A. Faethe, soprano; Nellie McFrederick, alto; Charles F. Henry, tenor, and William G. Horn, baritone. Perry C. Orem is the organist.

When the Handel and Haydn Society of Boston sings its mid-Winter concert in Symphony Hall on Sunday evening, February 8, giving "Samson and Delilah" in concert form under the able direction of Emil Mollenhauer, the following artists will do the solo parts: Mme. Jeanne Gerville-Réache, contralto; Dan Beddoe, tenor; Earl Cartwright, baritone, and Willard Flint, bass.

An excellent musicale was that recently offered by the Music Study Club of Washington, D. C. The program was presented by Margery Snyder, violinist; Edna Dyer and Beulah Harper, singers, and Helene Oyster and Julia Higgins, pianists. Mrs. Warner Gibbs assisted the students with several vocal offerings and Marion West and Dorothy Snyder were excellent accompanists.

Clovis B. Johnson, tenor and director of the Central Christian Church choir,

has severed his connection with the Scott School of Music and Expression of Pueblo, Col., and opened a studio. Mr. Johnson was voice director in the Scott school. L. D. Eichhorn, formerly director and baritone of Grace Methodist choir of Denver, has succeeded Mr. Johnson at Scott School.

One of the most attractive programs yet given in the Tremont Temple Concert Course, Boston, was that presented on Thursday evening, January 29, when Evelyn Scotney, soprano, and Howard White, basso, two members of the Boston Opera Company, gave a number of songs and operatic arias, accompanied at the pianoforte by John A. O'Shea. The Lotus Male Quartet was also on the program.

The first of a series of three concerts by the Kneisel Quartet was given in Lamson Lyceum, New Haven, on January 21, under the auspices of the Yale University Chamber Concert Course. An interesting feature of the evening's program was the Quartet in D Minor by George W. Chadwick, the distinguished Boston composer. The other numbers played were quartets by Mozart and Brahms.

At the January 20 meeting of the Chromatic Club of Boston held at Hotel Tuleries, the program was contributed ably by Barbara Werner, violinist; Mrs. Mabel Tucker Cole, pianist; Mrs. Jean Trich Forbes, soprano, and Miss Cora Strickland, pianist. Illness prevented the appearance of Harold Tripp, tenor. The next meeting of the club will be in charge of Mme. Edith Noyes Greene.

A holiday program was given in San Antonio, Tex., by the pupils of Clara D. Madison, including Minnie Hirsh, Hattie Zadek, Willyn Miles, Gladys Grace, Doris Avery, Diana Ladon and Vera Isenhower. Mrs. J. S. Baggott entertained a number of friends with an informal musicale, the program being presented by Maestro d'Acugna, who played three of his own Spanish Caprices; Mr. Holiday, Clara D. Madison and the hostess.

That Alfred R. Willard, the organist and choirmaster of Old St. Paul's Church of Baltimore, has efficiently trained the choir of men and boys was made apparent in the fine work shown at the special musical service on January 25. Excerpts from Mendelssohn's oratorio "St. Paul" were given in a highly creditable manner. The soloists were Master Karl Kroman, soprano; Clifton Andrews, alto; James Price, tenor, and Eugene Martenet, baritone.

A piano recital by Ethel Thompson was heard at the First M. E. Church, Brooklyn, on January 19. Miss Thompson is a pupil of Henry Holden Huss, three of whose compositions were played in addition to Chopin's Prelude, op. No. 20; Polonaise, op. No. 1; MacDowell's "To a Wild Rose," Liszt's "Liebestraum" and Mendelssohn's Song Without Words in F. The Huss numbers were Valse, Prelude for left hand and Prelude in D Major.

John McCormack, the celebrated Irish tenor, has been engaged to give a concert in Camden, N. J., April 17. This will be the first appearance of Mr. McCormack in Camden, which is the home of the Victor Talking Machine, where McCormack has made many famous records. He will be assisted by Messrs. McBeath and O'Brien. The concert will be under the local management of Harry Heller Fuhrman.

At a section meeting of the Schubert Club of St. Paul a Brahms program, under the direction of Marie Hartsinck, attracted considerable notice. Those participating were Mrs. D. F. Colville, who analyzed the Brahms Symphony No. 3; Mrs. Robert Veds, Mrs. C. D. Robinson, Mrs. Bessie Parnell Weston, pianists; Mrs. Emil Traeger, soprano; Mrs. Harry Lee Mundy, violinist; Mamie Keegan, accompanist.

Ruth E. Dyer, soprano, and Arthur T. Moreton, baritone, pupils of Frederick W. Wodell, of Boston, gave a joint song recital in the town hall of Sharon, Mass., on January 12. Miss Dyer, who is now assistant to Mr. Wodell, has a lyric soprano voice, which she used in an artistic manner. Mr. Moreton has a baritone voice of wide range and of pleasing quality. The singers were assisted by Mrs. Ruth Dinsmore-Hall, violinist, and Grace Brown, accompanist.

The faculty recital of the Rhode Island College of Music given in Pawtucket, R. I., on January 20 proved to be of

especial worth. The ensemble playing of Mr. Hawes, violin; Mr. Gray, cello, and Mrs. Sparrow, pianist, was excellent, as were a duet for clarinet and piano, composed by Carl Baerman, Sr., and played by Mr. Scott and Raymond Havens, and the interpretation of Marshall's "I Hear You Calling Me" by Asa A. Bond, tenor.

The recital given in Janesville, Wis., recently by two artists of ability, Joel Mossberg, baritone, and Isaac Levine, pianist, provided a delightful musical treat for the members of the Apollo Musical Club. Mr. Mossberg exhibited a well-controlled voice in a group of arias which included the "Prologue" to "Pagliacci," and "Largo en Factotum" from "The Barber of Seville." Mr. Levine's work at the piano merited appreciative applause, particularly in his own composition, "Bourrée."

Helen Hogan, organist at the Central Congregational Church of Providence, R. I., gave an interesting organ recital on January 19 in the Advent Christian Church, assisted by Alice M. Hazard, contralto. The organ, which was dedicated last October, was the joint gift of Sadie T. Remington and Andrew Carnegie. Miss Hogan's efforts were highly appreciated by a large audience. Miss Hazard sang "But the Lord Is Mindful of His Own," from Mendelssohn's "St. Paul."

Robert Lowry, a pianist, was heard publicly for the first time at the Ladies' Afternoon in the Providence Art Club recently. Mr. Lowry, who is a pupil of Frau Marie L. Bailey, of Vienna, gave a brilliant performance. His associates on the program were Leonard Smith, 'cellist, and E. Stuart Ross at the piano. Mr. Smith's solos were interpreted with splendid technic and musicianly feeling. Mr. Ross, who is a pupil of Mme. Avis Bliven-Charbonnel, was an admirable accompanist.

Phi Mu Alpha, Sinfonia, is rehearsing a farcical comedy "Confusion," in three acts, by Joseph Derrick, of the New England Conservatory, class of 1913, of Springfield, Mass. This will be given in Jordan Hall, Boston, on January 27. In aid of its scholarship fund the Hellenic Society of the conservatory will give its second annual dance at the Copple-Plaza Hotel on February 3. The object of the fund is to pay the tuition of a deserving member of the society.

Mme. Arctowska, the soprano, interpreted an interesting program of old music at the third musical afternoon given at Brandt Lodge, Hastings-on-Hudson, N. Y., January 25. Moore's "Oft in the Stilly Night," "The Rakes of Mallow" (ancient Irish), "The Hunt is Up" (time of Henry VIII.), and "The Bailiff's Daughter of Islington," a very old tune, were especially well received. Mrs. Frederick William Fink, harpist, and Mrs. Richard Selden Harvey, at the piano, ably assisted.

The Halévy Singing Society, a chorus of twenty-four women, who are being drilled by George Castelle, made their first public appearance at the Jewish Educational Alliance concert in Baltimore on January 25. The singers gave interesting expression to Brahms's "The Little Dustman;" Frank's "What Has The Old Man Come For?"; Mendelssohn's "On Music's Wing," and Schubert's "Erlkönig." Lydia B. Post was the vocal soloist and won considerable applause, as did Daniel Wolf, pianist. Mrs. George Castelle (née Virginia Lowenson) was the accompanist.

The Choral Club of Grand Avenue Congregational Church, of Milwaukee, has organized and elected the following officers: President, Donald Wilson; vice-president, Josephine Goebye; secretary, Laura Hall; treasurer, Paul Silmer; librarian, Margaret Rogers. The choir is under the direction of Rev. Latimer Johns. The ladies of the Knights of Columbus, of Milwaukee, were entertained with a musicale on January 22, the program being given by Florence Bettray, pianist, Racine, Wis.; Agnes Doyle, reader, Marinette, Wis., and Mrs. Margaret Milch-Sittard, soprano soloist.

A benediction service was held recently at Emmanuel Protestant Episcopal Church in Baltimore marking the completion of the reconstructed chancel and the dedication of the Whitridge Memorial Organ. The full choir of the church, under the direction of F. L. Erickson, organist, sang. A. R. Willard, organist and choirmaster of St. Paul's Church, and J. Norris Hering, organist and choir director of Christ Protestant Episcopal Church respectively played the prelude and postlude.

"WHERE THEY ARE"

Changes and additions to this schedule should reach the office of **MUSICAL AMERICA** not later than Friday of the week preceding the date of publication.

Individuals

Adler, Clarence.—Haward Club, New York, Feb. 8.
Anderton, Margaret.—New York and Brooklyn, Feb. 3-10.
Barrère, George.—New York, Feb. 2; Middlebury, Conn., Feb. 6; Aeolian Hall, New York, Feb. 10; Bridgeport, Conn., Feb. 11; Stamford, Conn., Feb. 11; New York, Feb. 16; New York, Feb. 19; Pittsfield, Mass., Mar. 2.
Bauer, Harold.—Carnegie Hall, New York, Feb. 7.
Beddoe, Mabel.—East Orange, Feb. 20.
Bispham, David.—Haward Club, New York, Feb. 15.
Brandegge, Hildegard.—Hartford, Conn., Feb. 8, 9; Somerville, Mass., Feb. 10; Lexington, Mass., Feb. 24.
Billard, Edith.—Boston, Feb. 22.
Cairns, Clifford.—Bridgeport, Conn., Feb. 6.
Ciaparelli-Viafora, Gina.—Aeolian Hall, New York (Recital), Feb. 5 (evening).
Collier, Bessie.—Brooklyn, Feb. 10; Boston, Feb. 23.
Connell, Horatio.—Toronto, Feb. 2, 3, 4; Morristown, N. J., Feb. 20; Indianapolis, Mar. 6; Philadelphia, Mar. 13, 14; Toledo, Mar. 26.
Culp, Julia.—New York (Philharmonic), Feb. 1; Cleveland, Feb. 3; Brooklyn, Feb. 5; Baltimore, Feb. 9; Washington, D. C., Feb. 10; Indianapolis, Feb. 12; Cincinnati, Feb. 13, 14.
Dadmun, Royal.—Newark, Feb. 20; tour Middle West, Feb. 22.
Davidson, Rebecca.—New York, Feb. 1; Paterson, Feb. 4; Greensburg, Pa., Feb. 5.
Dunham, Edna.—New York, Feb. 22.
Elman, Mischa.—Carnegie Hall, New York, Jan. 31 (Recital).
Flesch, Carl.—New York, Recital, Carnegie Hall, Feb. 5; New York, Feb. 13 and 15.
Genovese, Nana.—New York, Feb. 4.
Granville, Charles N.—Englewood, N. J., Feb. 6.
Gunn, Kathryn Platt.—New York, Feb. 13.
Gurwitsch, Sara.—New York, Feb. 2; New York, Aeolian Hall, Feb. 19; Washington, Feb. 27; Brooklyn, Mar. 8; Paterson, Mar. 11; Pittsburgh, Mar. 15.
Hackett, Arthur J.—Fitchburg, Mass., Feb. 5; Concord, N. H., Feb. 18; Marblehead, Mass., Feb. 27.
Harrison, Beatrice.—Chicago, Jan. 30, 31.
Henry, Harold.—Denver and vicinity, Feb. 4-11; Chicago, Mar. 4; Chicago, Mar. 23; Williamsport, Pa., Mar. 26; New York, Mar. 31.
Hissam-De Moss, Mary.—Brooklyn, Feb. 1; Cleveland, Feb. 19; Adrian, Mich., Feb. 20; Crawfordsville, Ind., Mar. 24; Brooklyn, Apr. 12.
Hudson-Alexander, Caroline.—Kansas City, Mo., Jan. 30 and Feb. 1; Bridgeport, Conn., Feb. 3; Carnegie Hall, New York, Feb. 5; Concord, N. H., Festival, Feb. 18, 19, 20.
Kaiser, Marie.—Hamilton, Ont., Feb. 10.
Kellerman, Marcus.—New York, Feb. 3.
Kerns, Grace.—Newburgh, N. Y., Feb. 11; New York, Feb. 19; Richmond, Feb. 24.
Kubelk, Jan.—New Orleans, Feb. 2; Montgomery, Feb. 4; Memphis, Feb. 6.
La Ross, Earle.—Reading, Pa., Feb. 4.
Leginska, Ethel.—New York, Feb. 7.
Levin, Christine.—Southern tour, Feb. 16 to Mar. 18; Southwest and Middle West, Mar. 18 to Apr. 25.
Lund, Charlotte.—Hartford, Conn., Feb. 9; Dayton, O., Mar. 5.
Mannes, David and Clara.—Buffalo, Feb. 2.
Martin, Edith A.—Worcester, Mass., Feb. 12; Springfield, Mass., Feb. 18; Providence, R. I., Feb. 27.
McCue, Beatrice.—New York, Feb. 5; Winter Park, Fla., Feb. 11; De Land, Fla., Feb. 12.
Melba, Mme.—New Orleans, Feb. 2; Birmingham, Ala., Feb. 4; Memphis, Feb. 6.
Mérö, Yolanda.—Aurora, Ill., Jan. 30.
Miller, Reed.—Toronto, Feb. 2, 3, 4; Hamilton, Ont., Feb. 11; St. Louis, Feb. 13; New York, Mar. 5; Brooklyn, Mar. 7; Providence, Mar. 19; New York, Mar. 23, 28.
Miller, Mr. and Mrs. Reed.—St. Louis, Feb. 13; Providence, Mar. 19.
Miller, Christine.—Lindsborg, Kan., Jan. 31; St. Louis, Mo., Feb. 3; Iowa City, Ia., Feb. 5; Waterloo, Ia., Feb. 6; Worcester, Mass. (Boston Symphony), Feb. 10; Dobbs Ferry, N. Y., Feb. 12; Hollidaysburg, Pa., Feb. 14; Clarksburg, W. Va., Feb. 17; Ash-tabula, O., Feb. 23; Troy, N. Y., Feb. 26.
Nichols, Mr. and Mrs. John W.—Warren, O., Feb. 3; Alliance, O., Feb. 4; Washington Court House, Ohio, Feb. 6.
Ormsby, Frank.—Calhoun, S. C., Jan. 31; Tupelo, Miss., Feb. 2; Tuscaloosa, Feb. 3; Meriden, Miss., Feb. 4; Faelsburg, Ala., Feb. 5; Bristol, Tenn., Feb. 9; Parkersburg, W. Va., Feb. 11; Fairmount, W. Va., Feb. 13.

Pagdin, Wm. H.—Norristown, Pa., Feb. 3; Hamilton, Ont., Feb. 10; Oswego, N. Y., Mar. 13.
Potter, Mildred.—Toronto, Feb. 2, 3, 4; Hamilton, Ont., Feb. 10, 11; Minneapolis, Feb. 17; Mankato, Feb. 18; Chicago, Feb. 23; Milwaukee, Feb. 26; Parsons, Kan., Mar. 3; Leavenworth, Kan., Mar. 5; Salina, Kan., Mar. 6; Wichita, Kan., Mar. 8.
Purdy, Constance.—Chicago, Feb. 8.
Reardon, Mildred Graham.—Ridgefield, Conn., Feb. 2; Mt. Kisco, Feb. 3; Brooklyn, Feb. 4; Locust Valley, Feb. 5; Brooklyn, Feb. 22; W. Waterbury, Feb. 27; Newark, Mar. 9.
Reardon, George Warren.—Ridgefield, Conn., Feb. 2; Mt. Kisco, N. Y., Feb. 3; Brooklyn, Feb. 4; Locust Valley, Feb. 5; Brooklyn, N. Y., Feb. 22; Waterbury, Conn., Feb. 27; Newark, Mar. 9.
Rogers, Francis.—New York, Feb. 1; Middlebury, Conn., Feb. 10; New York, Feb. 15.
Seydel, Irma.—Boston, Feb. 2; Quebec, Feb. 6; Melrose, Feb. 12.
Simmons, William.—Brooklyn, N. Y., Feb. 19.
Slezak, Leo.—Milwaukee, Feb. 1.
Spross, Charles Gilbert.—Aeolian Hall, New York, Feb. 5.
Sundelius, Mme. Marie.—New York (Aeolian Hall), Feb. 3; Cambridge, Mass., Feb. 24, 25.
Szumowska, Mme. Antoinette.—Harrisburg, Pa., Feb. 3; Private recital, Feb. 5; Bradford Academy, Feb. 11; Norfolk, Va., Feb. 19; Cambridge, Mass., Feb. 24-27; Tuesday Salons, Mar. 3; Cambridge, Mass., Mar. 13, 14, 26.
Thornburgh, Myrtle.—Babylon, L. I., Feb. 24; Bridgeport, Conn., Feb. 27.

ACTIVE KANSAS COLLEGIANS

Succession of Musical Treats In Concert Course

LAWRENCE, KAN., Jan. 26.—A delectable succession of musical treats is in store for music lovers here in the concert course of the University of Kansas, at which the following artists will be heard: Henriot Levy and Alice Eldridge, pianists; Esther Plumb and Charlotte Ikert, contraltos; Roscoe Kimball and Ralph Young, baritones; Albert Anderson, organist; Mr. and Mrs. Ongawa, Japanese musicians, and the Zoellner String Quartet.

The University Orchestra, under the direction of Dean C. S. Skilton, began its eleventh season on January 29. The "Dagger Dance" from Herbert's "Nata-toma" and an excerpt from his opera "Sweethearts" were well received. Joseph Farrell, baritone, was the assisting artist.

Exceptional interest is manifested in the recital programs given by Carl A. Preyer, head of the piano department. Most of the works interpreted are his own.

Graduates of the public school music class under Professor Hubach are in great demand as music supervisors throughout the State.

The students' recitals are bringing out not only the usual number of piano, voice and violin students, but two string quartets which hold weekly rehearsals and combine with players from the orchestra and piano students in many varieties of ensemble music before large audiences. Advanced students also play concertos with orchestral accompaniments.

Season's Last Bagby Musicale

In Mr. Bagby's last musical morning of the present season in New York last Monday at the Waldorf-Astoria, Olive Fremstad, of the Metropolitan Opera; Alma Gluck, soprano, and Paul Reimers, tenor, sang and Jacques Thibaud played the violin. Riccardo Martin was to have sung, but was prevented by an attack of laryngitis. Arthur Rosenstein and Theodore Flint were the accompanists. Mme. Fremstad sang German and Norwegian songs and Miss Gluck several in English as well as the aria "Ah Non Giunge" from "Sonnambula." Mr. Reimers was heard in old English, German and French songs and Mr. Thibaud played compositions by Saint-Saëns, Mendelssohn, Wieniawski and Pugnani-Kreisler.

Arranging for Six-day Music Festival at Madison Square Garden

According to plans that Julius Hopp is developing, New York is to have a six-day music festival from March 3 to 8 in Madison Square Garden, which will include singing each night by a chorus of from 500 to 1,000 voices. The chorus will be assembled by the Brooklyn Choral Union and the United German Singing Societies. There will also be performances each night by a symphony orchestra and solo contributions by operatic

Trnka, Alois.—New York City, Jan. 31; Brooklyn, Feb. 3; New York, Feb. 18; Philadelphia, Feb. 20; Chicago, Mar. 1.
Van der Veer, Nevada.—St. Louis, Feb. 13; Baltimore, Feb. 17; New York, Feb. 23; Providence, Mar. 19.
Webster, Carl.—Concord, N. H., Feb. 18, 19.
Wells, John Barnes.—New York, Feb. 2; Wilkes-Barre, Pa., Feb. 6; Waldorf-Astoria, New York, Feb. 7; Warren, O., Feb. 11; New York, Feb. 19.
Werrenrath, Reinald.—Columbia University, New York, Feb. 5; Ottawa, Can., Feb. 12.
Wiesike Lillian.—Cleveland, Feb. 1; St. Louis, Feb. 7, 8; Evanston, Ill., Feb. 10; New York (Aeolian Hall), Feb. 19.
Wheeler, William.—Bridgeport, Conn., Feb. 3; New York, Feb. 14, 15; Montclair, N. J., Feb. 17; Princeton University, N. J., Feb. 27.

Orchestras, Quartets, Chorus, Etc.

American String Quartet.—Boston, Feb. 1.
Boston Sextette Club.—Wallingford, Conn., Mar. 9; Newburg, N. Y., Mar. 10; Poughkeepsie, Mar. 11; Torrington, Mar. 12; Rutland, Mar. 13; Oneida, Mar. 14.
Boston Symphony Orchestra.—Carnegie Hall, New York, Feb. 19, 21.
Chicago Grand Opera Co.—Dallas, Tex., Mar. 4, 5, 6, 7.
Chicago Symphony Orchestra.—Chicago, Jan. 31; Toronto, Feb. 2, 3, 4, 5; Grand Rapids, Feb. 16; Cleveland, Feb. 17; Lima, O., Feb. 18; New York, Feb. 23, 24.
Fionzaley Quartet.—Brooklyn Inst. Arts and Sciences, Feb. 1.

singers. It will be a festival "for the masses" and most of the tickets will be sold through the Wage Earners' Theater League at prices ranging from fifteen to fifty cents.

RAILROAD MUST PAY

Delay in Delivering Orchestra's Instruments Ground for Damages

MILWAUKEE, Jan. 26.—A decision just handed down by the Supreme Court of Wisconsin upholds Modest Altschuler, conductor of the Russian Symphony Orchestra of New York, in his contention that the Atchison, Topeka & Santa Fé Railway Company is responsible for damages caused by the non-delivery of musical instruments in time for a concert in Milwaukee on Decoration Day last.

Mr. Altschuler sued on the ground that the company was negligent in the switching of the baggage car containing the instruments and was awarded a verdict of sixty-five per cent. of the receipts for the matinee on the day in question. This decision was appealed by the railroad company to the Appellate Court on the ground that the company could not be held for a liability which would not have existed had the car contained ordinary baggage instead of musical instruments needed for a special performance at a given time.

Baird Back; Says He's Still Century Opera President

Edward Kellogg Baird has returned to New York from a vacation trip to Bermuda. When Mr. Baird sailed for Bermuda it was announced that he had resigned as president of the Board of Directors of the Century Opera Company, but Mr. Baird says that he is still president of the company and has no thought of resigning. He denies the report that he is personally involved in the financial difficulties of the Century Publishing Company.

Helen Stanley Engaged for Century Opera Company

Milton and Sargent Aborn, managers of the Century Opera Company, announced last Saturday the engagement of Helen Stanley, lyric soprano, who will join the company on March 3 to sing in "Tiefland" ("Marta of the Lowlands"). Miss Stanley has been singing this Winter with the National Canadian Opera Company of Montreal and was formerly a member of the Chicago-Philadelphia Company. She is a native of Cincinnati.

Van Ewyck Plays for Royalty

BERLIN, Jan. 24.—Arthur van Ewyck, the Dutch-American baritone, who now makes his home in Berlin, has just had the honor of giving a "command" performance for Prince Friedrich Wilhelm at his castle in Silesia. One of his numbers was a Bach composition arranged by the Prince himself, who is an enthusiastic student of music.

Kniesel Quartet.—New York, Feb. 1; New York, N. J., Feb. 4; Briarcliff, N. Y., Feb. 5; Princeton, N. J., Feb. 6; New York, Aeolian Hall, Feb. 10.

Longy New York Modern Chamber Mus. Soc.—Aeolian Hall, New York, Feb. 21 and Mar. 21.

Manhattan Ladies' Quartet.—Brooklyn, Feb. 15.

Mendelssohn Glee Club.—Aeolian Hall, Feb. 3.

Minneapolis Symphony Orchestra.—Minneapolis, Feb. 13, 20; Milwaukee, Feb. 21; Chicago, Feb. 22.

National Grand Opera Co. of Canada.—Dallas, Tex., Feb. 10, 11.

New York Philharmonic Orchestra.—Carnegie Hall, New York, Feb. 1, 6, 8.

New York Symphony Orchestra.—Aeolian Hall, New York, Feb. 1, 8.

Philadelphia Orchestra.—Atlantic City, Feb. 2; Reading, Pa., Feb. 4.

Philharmonic Trio.—Brooklyn Institute of Arts and Sciences, Feb. 7.

Rubinstein Club.—New York (Waldorf-Astoria), Feb. 3.

San Francisco Symphony Orchestra.—San Francisco, Cal., Feb. 6, 20; Mar. 13.

St. Louis Symphony Orchestra.—St. Louis, Feb. 6, 7, 13, 14, 20, 21.

St. Paul Symphony Orchestra.—Mankato, Jan. 15; New Ulm, Jan. 16.

Young People's Symphony Concerts.—Carnegie Hall, Feb. 7, 28; March 14.

Ysaye-Godowsky-Gerard.—New York, Feb. 4; Philadelphia, Feb. 5; Chicago, Feb. 10; Boston, Feb. 21; Detroit, Feb. 24; New Orleans, Feb. 28.

RUMOR DENIED IN MILWAUKEE

Change in Opera Calendar of Canadian Company Explained

MILWAUKEE, Jan. 26.—In denial of the rumor that the National Grand Opera Company of Canada, booked for an engagement of three operas in the Alhambra Theater in March, will not appear, Thomas Saxe, of Saxe Brothers, who are bringing the opera company to Milwaukee, supplements his previous announcement with another in which he gives out the names of the operas to be given and their casts.

On Wednesday evening, March 25, Saint-Saëns's "Samson et Dalila" will be sung in French, with Leo Slezak, Jeanne Gerville-Réache, Georges Roselli, Gaston Rodolf, Harold Meek and others of equal note in the world of music. This opera has not been given in Milwaukee for some years. Massenet's "La Navarraise," in French, and Leoncavallo's "Pagliacci," in Italian, will form a double bill on the afternoon of March 26. In the first-named opera Mme. Gerville-Réache, Mischa Leon and Georges Roselli will be in the cast, while in the other Helen Stanley or Dora de Philippe, Giuseppe Gaudenzi, Jose Segun and Alfred Graziani will sing the principal rôles. Wagner's "Lohengrin," with Leo Slezak, Marie Rappold, Rosa Olitzka, Gaston Rudolph and Harold Meek, as the principals, will be the offering on the night of the same date. The original calendar read "La Gioconda," with Mme. Pavlowa and her ballet, on March 25; "Madama Butterfly" for the matinee on March 26, and "Otello," with Slezak, or "Samson et Dalila," with Mme. Gerville-Réache and Slezak, for the evening. The change is attributed to the fact that the Chicago Grand Opera Company sang "Madama Butterfly," "Tosca" and "La Gioconda" recently. M. N. S.

Philharmonic in Cooper Union Concert

Music lovers not able to pay the usual rates charged at symphony concerts in New York were given an opportunity to hear the Philharmonic Orchestra, under Josef Stransky, at a popular concert in Cooper Union last Monday evening. Beethoven's "Pastoral" Symphony, Wagner's "Siegfried Idyll" and "Lohengrin" Prelude and Liszt's "Les Préludes" constituted the program. The audience was large and responsive.

Gulick Here to Start de Reszke School

Earl Gulick, who, it has been announced, is to establish in New York an American branch of the school conducted in Paris by Jean and Edouard de Reszke, arrived from Paris on the *Cedric* on January 24. Mr. Gulick, who is a baritone and a pupil of Jean de Reszke, says that the latter has appointed him his American representative.

Hermine Fink-d'Albert, the German soprano, who was Eugen d'Albert's third wife, still uses her husband's name despite the fact that he has had two wives since she divorced him.

FIVE "FIRST TIMES" AT CECILIA CONCERT

Victor Harris Conducts Chorus in
a Program Replete with
Novelties

Before a large and distinguished audience which included such celebrated personages as Josef Stransky, the conductor of the New York Philharmonic Orchestra, and his wife and Mme. Eames, the American prima donna, the St. Cecilia Club of New York, Victor Harris, conductor, gave its first concert of the present season in the ballroom of the Waldorf-Astoria on Tuesday evening, January 20.

Of the excellences of this organization, excellences which have often been recounted in these columns in the past, it is scarcely necessary to say more than that they upheld on this occasion the high reputation which their artistic efforts have won them in the past. In a program containing five "first-times," Margaret Ruthven Lang's "The Wind," Henri Büsser's "Les Astres de la Mer," Gabriel Pierné's "Le Mariage de Marion," Lucien G. Chaffin's arrangement of Cornelius's "Ein Ton" and Mr. Harris's arrangement of Holmés's "Le Chevalier Belle-Etoile" this splendid body of women's voices proved its mettle.

Miss Lang's "The Wind," dedicated to the club, is written for double chorus in eight parts; harmonically it is individual, as Miss Lang always is; moreover, it is unusually complex. Few women's choruses will be able to sing it. Yet the St. Cecilians handled it with comparative ease, so carefully had it been prepared. The other novelties were also attractive, the Pierné winning a repetition, as did the Cornelius, in which the monotone was admirably sung by Oscar Seagle, the soloist of the evening.

Mr. Seagle sang Schumann's "Provençalische Lied," Duparc's "Phydlie," Paladilhe's "Air du Sonneur," later Carpenter's "When I Bring to You Colored Toys," Campbell-Tipton's "Rhapsodie" and the air "Non piu Andrai," from Mozart's "Figaro." He is an artist of distinction and handles his beautiful baritone voice in a manner that calls forth just admiration. After both groups he was recalled a number of times and added Paladilhe's "Psyche," a song which he rivals M. Clément in singing.

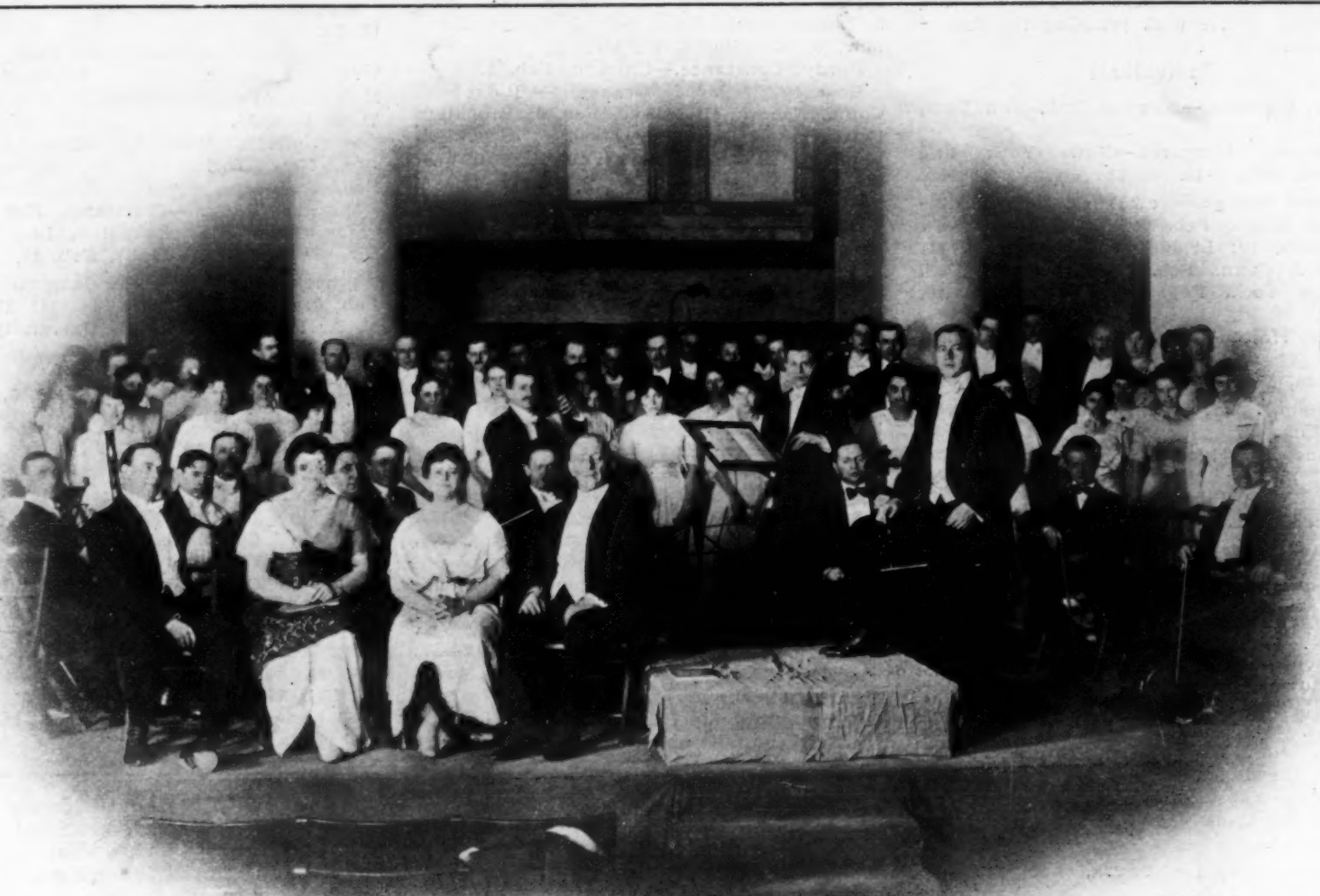
The other choral offerings were H. Alexander Matthews's "Persian Serenade," James H. Rogers's "The Snow-Storm," Arthur Somerville's "Windy Nights," S. R. Gaines's "Roumanian Love Song" and Chadwick's superb "Stabat Mater." All these were likewise splendidly sung. Mr. Harris conducted the entire program from memory, the chorus responding to his bâton in all details, so finely has he drilled them.

Charles Gilbert Spross, official accompanist of the club, played the accompaniments for the club and for Mr. Seagle in a manner that was wholly meritorious. A. W. K.

Rudolph Berger Sails for New York

BERLIN, Jan. 27.—Rudolph Berger, who has been alternating as *Parsifal* with Walter Kirchoff at the Berlin Royal Opera, sails to-day to fill his engagement at the Metropolitan Opera House in New York. The Kaiser attended last Sunday's performance of "Parsifal" and after it congratulated Mr. Berger upon his performance.

STRONG "ELIJAH" PUTS NEW YORK UNIVERSITY MORE FIRMLY ON COUNTRY'S MUSICAL MAP



Reinald Werrenath, Baritone and Conductor; Part of His University Heights Choral Society, and Its Popular Soloists. Front Row, Left to Right: William Wheeler, Tenor; Olive Kline, Soprano; Marguerite Dunlap, Contralto; Dr. Carl Duft, Bass, and Conductor Werrenath.

THE University Heights Choral Society opened the New York University Campus Concert course last week with the performance of Mendelssohn's "Elijah," aided by prominent soloists, the New York Festival Orchestra, and with Reinald Werrenath, the young baritone, conductor. This ambitious undertaking was a decided success and would have done credit to the older choral organizations in the country. The choruses were admirably sung, with good attack and correct intonation, under the resourceful

hand of the conductor. Dr. Duft, as *Elijah*, sang the prophet's lines with requisite dignity, dramatic force and deep religious feeling. Olive Kline sang the soprano part with fine voice and style, and Marguerite Dunlap delivered her numbers with true devotional fervor, employing her rich contralto. William Wheeler presented the music allotted to the tenor in a most satisfying manner, and Halston Aubut, the boy soprano, sang the part of the *Youth* in an unusually lovely voice. Mrs. Denico acquitted herself admirably as second so-

prano in "Lift Thine Eyes" and John Whyte gave valuable assistance as bass in "Cast Thy Burden." The other quartets were delightfully rendered by the four soloists first named.

The orchestra itself seemed inspired by the atmosphere and by the conductor, to whom too much praise cannot be given for this superb performance. This "Elijah" proved the true musicianship of Mr. Werrenath, and it was a triumph both for him and for those who have helped him put New York University "on the musical map."

DEBUSSY'S "PRINTEMPS" HAS BOSTON PREMIERE

Performance by Dr. Muck's Forces
Pleases Audience—Witek Plays
Tschaiakowsky Concerto

BOSTON, Jan. 26.—At the Boston Symphony concerts of the 23rd and 24th, Debussy's suite, "Printemps," was produced by Dr. Muck for the first time in Boston. The music pleased the audience greatly. It is not, however, music of the matured Debussy, although there is often skilful and individual employment of the instruments, and rhythmic or harmonic peculiarities associated with the later compositions. The suite is melodic and, in its kind, sincere. It does not for a moment stand by such pieces as the "Nocturnes" or the "Afternoon of a Faun."

Anton Witek, at this concert, broke a

precedent when he rose from his seat in the orchestra to play the Tschaiakowsky Concerto. His duties as concertmeister did not suffer, even temporarily, on account of his pretensions as a soloist. His performance was one long to be remembered for its authority and fire, for the fine balance of Slavic emotion and the musicianship that made the proportions of the piece wonderfully clear and transformed even cheap passage-work into something artistic. Many have admired

Mr. Witek for the mastery and the classic feeling of his performance. Few suspected that he would show such complete comprehension of Tschaiakowsky's emotional and at times banal composition.

Liszt's "Hungaria" was performed for the first time in the history of the Symphony concerts—and probably for the last. It is a wretchedly empty piece, in spite of a main theme with a promising Hungarian twist. O. D.

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